POLYHEDRON™

Newszine Issue 37

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POLYHEDRON™

NEWSZINE

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Notes From HQ

AT THE POLLS

I believe the RPGA™ Network tournament voting system is one of the fairest ways to determine who advances to final rounds and who ultimately wins. It is possible, however, for an ill-mannered player to skew the results in his or her favor. Any statistical system can be corrupted simply by playing with the numbers.

This past GEN CON® 20 Game Fair a few RPGA members complained that other members were corrupting the voting system. They believed a few RPGA members were voting themselves first, then voting gamers (who did not play as well as other gamers in the event) second and third, and were not voting for some of the better players. Voting this way limits the number of points some of the better players receive and therefore reduces some of the competition.

This doesn't happen often. The vast majority of RPGA members are honest and use the tournament voting system the way it was intended. Most of the members don't try to find a way around the system. They practice good sportsmanship and enter events to have a good time. They expend their energies playing and hoping they advance rather than working the system to add to their chances. I commend these players because they truly know how to enjoy role-playing games.

The scoring sheets from the GEN CON® 20 Game Fair do indicate that a few members are playing games with the system. Perhaps their voting techniques have helped them advance in the past. However, there were enough honest players at the convention to offset those few members who used less-than-honest voting methods.

The RPGA tournament voting system is based on a series of points. Each player is asked on his voting sheet to rank the four best players, one through four. When these votes are tallied in HQ, they are assigned points. Players ranked first get 4 points; second, 3 points; third, 2 points, and fourth, 1 point. Those players receiving the most points advance to semi-final and final rounds.

If you want to cheat the system, follow this advice: Vote yourself first, whether or not you believe you played the best. This gives yourself 4 points when it comes to tallying the score. Next, vote for the weakest player at the table. This gives him or her 3 points. And while you're at it, vote another weak player third, which will give him or her 2 points. Now choose one of the better players to mark as fourth. This gives that player 1 point instead of the 2 or 3 he or she deserved. And this creates more of a point spread between yourself and the other good players. Unfortunately, if everyone at the table uses this method the weakest players will win. Also, HQ will know you are playing games with the system; because this kind of voting pattern shows up clearly on the tournament tally sheets.

If you don't want to cheat the system, I applaud you. Keep voting for the people you truly think played the best. This way you're the winner even if you don't advance.

Why did I just tell the entire membership how to cheat? Because those members who complained about the situation had a legitimate gripe, and I want everyone to be aware that there are some members who think winning is more important than having fun. Also, I want to prove to the point chiselers that HQ knows what they are up to. We at HQ have taken steps already that will prevent point chiseling. How we are doing this will remain HQ's secret.

Why don't we just change the voting system? I suppose we could devise another voting system, but there would be ways around it, too. If someone wants to better the odds or cheat the system, he or she will always find a way to do it. They're just playing a different game — hopefully a game the majority of RPGA members don't want to play.

A Slogan for the City

Now that the city has a name — Ravens Bluff it needs something to go with it, something to set it apart from other cities in the Forgotten Realms. This slogan, of course, needs to be created by the members.

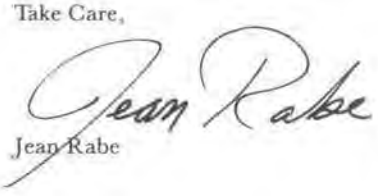
So here's the challenge; create an addition to the Living City's name. Some examples from cities in the United States are "Chicago, The City that Works," "Milwaukee, A Great City on a Great Lake," "Philadelphia, The City of Brotherly Love," "Saint Louis, Gateway to the West," and "Medford, Mink Capitol of the World." Try to think of something snappy for the Living City.

The deadline for the contest is January 30, and the winner will receive a prize selected by HQ.

Rewarding the Authors

With this issue of the POLYHEDRON™ Newszine, the RPGA™ Network has begun to reward authors. In the past, the RPGA Network has not been able to pay authors because of the network's budget and need to keep costs down as it strives to become self-supporting. While the Network still can't afford to pay authors cash, it will be giving them gift certificates to show its appreciation for taking the time to write for the POLYHEDRON Newszine. The majority of authors will receive a $10 gift certificate to the Mail Order Hobby Shop for each article. The authors of very brief articles will receive $5 gift certificates, and the authors of the main featured article or adventure will receive gift certificates of $20 to $40. We will not give gift certificates for letters written to the editor.

Take Care,



Jean Rabe

Letters

Cleaning Up Our Act

I've been involved with the D&D® game in one form or another for the past seven years, and the one aspect about it that has never yet failed to amuse me is the public opinion that TSR has to constantly deal with. The game has an aura of cultishness among non-players. Whenever I casually mention to friends that, yes, I do play the game, I always get a "You do?" as if they'd finally discovered some dark secret about me. But most of them know me better than that and quickly dismiss the association. At any rate, the game has yet to gain a positive connotation. This is fine with me, and it gives religious extremists something to talk about. But in Tim Tollefson's recent article in POLYHEDRON™ Newszine entitled "Let's Clean Up Our Act," the writer looks at the whole problem from a more concerned point of view, and I'd like to divulge my reflections on the piece.

Mr Tollefson addresses the topics of violence and evil alignment right off the bat, and the two are related. Frankly, I can't see how anyone can defend the point that the game is too violent. It is tremendously violent. But is this necessarily bad? An example of its violent nature can be viewed in the level systems of classes. Experience points gained from killing other living creatures are vital for the character's advancement. Now, before anyone accuses me of being on the other side, I should ask again, is this bad? The board game Monopoly encourages the ruthless bankrupting of all other players. The object of Risk is to conquer the entire world and does not allow for a peaceful means of success. The game of Life is based on the concept of becoming as wealthy as possible, a concept that cannot be too popular with many of our prominent religions. And so, yes, the D&D game is very violent. But does that invalidate it as a respectable pastime or even suggest that it should be available only to adults? You see my point; games are diversions, for the most point, not wish-fulfillment exercises. Personally, I don't encourage the wholesale slaughter of people who are considered by anyone else to be evil, that being the premise most modules operate around. And that has nothing to do with the enjoyment of the game.

Now, in my own campaign, evil characters have been present, and no one in my group, myself included, has done anything to prevent or discourage their presence. It would be silly to assume that there would not be evil characters in a band of adventurers seven and eight people strong. The law of averages says that at least one or two will be below neutrality. Furthermore, their presence has not diminished our enjoyment of the game one whit. That is because the characters are played well and reasonably, that is, with skill. The idea that an evil character must be a stereotypical, cardboard villain is silly. An evil character can be just as interesting to play or DM as a good or neutral character. They certainly aren't forced to commit acts of vulgar brutality everywhere they go, and most serve their own self-interests while inadvertently aiding the other characters. Assassins are a much-maligned class, also, but our group survived one (in fact, the assassin eventually reached grandfather status and retired, upset by the cruelty of his own profession). One could write an entire article on the anatomy of different types of adventuring groups and realize that most characters in a group act entirely independent of each other when they are not adventuring. An assassin performs his service indifferently, without emotion; he is more a sociopath than a truly malignant individual in most cases. If nothing else, the class should be preserved in an NPC status rather than ignored. Mr. Tollefson paints a picture of his typical group mindset. All of the good character classes live together in fruitful harmony and cooperate with the effectiveness of a squad of marines. This is a fine approach, but with the intense pressure adventurers are under (what with their lives at stake), it would be more common for an adventuring group to find itself occasionally torn by at least occasional arguments.

The subject of religion touches almost every aspect of the game, and most players have undoubtedly encountered it even if there is no cleric in their group. Gygax, to the best of my knowledge, didn't include God in the D&D game out of reverence for Him insomuch as he did because of the entire doctrine of the Judeo—Christian faith, which has no room for granting spells to priests, especially spells that could be used to induce harm. Also, the Judeo-Christian God is omnipotent and undefinable, His exact purpose argued about by many people. The presence of Satan would be equally confusing and unfair, as assuming that a band of good characters could go on a quest to destroy him would be ridiculous. It is really hard to believe that many religious men and women could get worked up about the gods that the characters worship, most of whom are oriented around Greek Mythology in one way or another. But then I'm assuming that the majority of the game's most prolific critics are reasonable, and they're not.

Mr. Tollefson, in his discussion of magic, says that "anyone interested in the occult is a weirdo and should be dealt with accordingly." Personally, I think that this statement is a bit careless. I have an objective curiosity about people who are involved with this sort of thing, but I think such statements as Tollefson's are reactionary and too similar to statements non-gamers make about us! I think it's best not to pass judgment on these people, however odd their practices may seem to us, considering we're in the same boat.

I bristle somewhat at the aspect of having to play the game a certain way just to keep Reverend Bob or a child psychologist or a parent group off my back. What we have to realize is that however vocal these people are, they are very much a minority of public opinion and are only capable of influencing people too stupid to look at the game objectively at any point. I'm not at big fan of giving in to people or organizations that want to impress their rigid, unimaginative mediocrity into everything they see. It's like throwing scraps of meat to a lion; you're only going to succeed in whetting his appetite for the main course.

Whether your characters are good or evil, moral or immoral, one of the richest sources of enjoyment a role-playing game can offer is the continuous trove of character interaction. If you take a cartoonish approach to the game you will find that your enjoyment will be short-lived. If you play your characters creatively and intelligently, however, the game will become a vast reservoir of entertainment.

Brian Uecker
Yankton, SD

Stop bristling Brian, no one asked you to change your gaming habits in order to get the bible-thumpers off your back, but it would be nice if you changed your ways in order to get them off OUR backs. Cleaning up your act is hardly giving in, since the extremists want fantasy role-playing games to cease to exist all together. It will, however, underscore the absurdity of their arguments and blunt the impact of their propaganda on the general public.

You made a good point, however, when you suggested that Mr. Tollifson's comment about the occult was as bad as some of the things that have

been said about gamers. We can't very well ask people to keep an open mind about gaming if we ourselves are intolerant. On the other hand, the D&D® game is often condemned as a primer for the occult, which it is definitely not. The occult is a subject that role-players should stay away from.

Congrats to Tim Tollefson for his article on the anti-D&D game forces in issue #33. You'll recall an equally good article by Frank Mentzer in #26. I wonder, however, if Tim is being a touch too conciliatory in admitting there may be a basis to charges that the game encourages violence and greed. Ever read the bible lately? Read Judges 19, last half, for an example of incredible violence (toward women), only don't eat lunch beforehand or you will lose it. Similarly, how about Acts 5 for greed (on the part of apostles)? This last one shows that the penalty for not surrendering all you have to your church is death, and is dear to the hearts of preachers of literal Christianity, such as Jim Baker.

People, let's "clean up our acts," but let's also do all we can to counter the anti-D&D lunacy. I was collecting anti-D&D game material from the States, and I used to laugh — until a Catholic school board in my city banned D&D as "involving the occult." About 95,000 students are now committing an offense if they play D&D at school! As part of a university club, I encountered freshmen from that system who believed they couldn't play D&D because they were Catholic. One guy actually backed away from our display table in fright! So you see, the misinformation can leave deep scars.

I was fortunate in doing something about the whole mess by appearing on a network TV program here with Frank Mentzer. This was a 90-minute talk show seen by more than a million viewers, and in part had a vote on the question, "Is Dungeons & Dragons a healthy influence on young people?" The telephone vote results came out to more than two to one saying "yes." They said it was not harmless; they said it was healthy! (You can obtain a transcript of this show for $3 (Canadian) from: SPEAKING OUT; TV Ontario; Box 200, Station "Q"; Toronto, Ontario; M4T 2T1; Canada.)

Who out there would be interested in forming a DUNGEONS & DRAGONS DEFENSE LEAGUE? I would like to see a loose association of truly concerned gamers for the purpose of information exchange. Remember, we don't only want to counter the anti-D&D arguments (which, given how silly they can be, is a little pointless), but also show loudly and clearly what the D&D game and other games really are. This last part generally brings better results.

As a final thought, the whole issue of a mere game leading to murders and suicides (or "unexplained, frightening occurrences"; UFOs as I call them) could be the basis for a good satire on the whole controversy. Consider a tournament listing which reads as follows:

Dealers & Dwellings: The PCs stumble across a town with unusual poverty. The burghers are grumbling about a new board game based on real estate dealing which encourages dishonest (and highly successful) practices to the businessmen who secretly play it. The game may even be linked to (gasp) the occult! Can your characters uncover this secret gaming ring and make them "go directly to jail?"

I can almost hear the wheels in your brain turning. This might even be a good module, if one is smart enough to develop it with additional ideas. Perhaps the characters team up with Burghers Against Dealers & Dwellings (BADD). You get the idea.

Pierre Savoie
Toronto, Ontario

Sometimes the best way to combat bad publicity about AD&D® game and other role-playing games is to give the media and the public something good to talk about. For example, a few gaming conventions hold benefit tournaments for local causes. Money raised from these tournaments is presented to the cause or charity, and because of that the tournaments frequently receive some type of media coverage.

A few gaming groups hold demonstrations at shopping malls and libraries, taking time to talk to people about gaming and teaching them how to play. There are also a few groups which run games for handicapped people and children in special education programs. I even know of a couple of gaming clubs which do some community service work in an effort to draw good publicity to gaming and their organizations.

Perhaps doing things like this is the best approach to putting gaming in a better light in the public's eyes. Getting in a debate publicly with people who are anti-role-playing might get your point across, but it also gives those opposed to the game an audience.

The Soapbox, Again

In response to Errol Farstad's letter in Issue #33, I wish to congratulate him on his exhortations to get the membership to work for a better club organization. I would like to do the same, but focus on Network involvement in tournaments.

The RPGA ™ Network's self-imposed duty of regulating tournaments makes it the #1 sponsor for tournaments in the United States, probably the world. The Network provides every member with a plethora of events to chose from; each one having dedicated players and judges, and a scenario checked clean for inconsistencies and irregularities in the rules.

It is true, however, that these events are sponsored at a relatively small number of conventions across the U.S., making the events inaccessible for a considerable segment of the membership. This problem has a simple solution — if you want a tournament, start it yourself. You don't need a convention to have a tournament. If you are in a group of gamers, get them to help you out in organizing an event, and use them as players or judges. Furthermore, pull out that membership directory and start writing invitations. Ask those members to drum up interest in their gaming groups. Go to the local hobby store and see if they have a bulletin board. In short, get a bunch of gamers together and have your own tournament. If a member is able to use a Park District clubhouse or a library or a home for the tournament, overhead costs will be cut, and gamers will be attracted by a low or non-existent entrance fee, not to mention opportunities to garner experience points.

I have to admit that I'm new to the organization, and I haven't tried this yet, but I will. Chicago gamers, look for my ad in the Classifieds, and let's get started. Do-it-yourself tournaments could be a big boost in RPGA membership and activity, not to mention your experience level.

I must ask a few questions to HQ right now for everyone's benefit. If a member were to have a Do-It-Yourself tournament, can he use the scenarios found in the RPGA Tournament Handbook (C6)? Also, how long does it take for a scenario to be OK'd by HQ? Can the tournament coordinator receive pre-written scenarios from HQ? Can non-RPGA members participate in RPGA tournaments? Finally, could the newszine please print a simple check list of the steps necessary to arrange a tournament?

James Corcoran
Chicago, Ill

RPGA HQ has a set of guidelines for running tournaments and conventions, which are available upon request. HQ will provide RPGA tournaments for conventions, also upon request. However, we ask that convention organizers give us six months' notice. That much time is needed because of the increasing amount of conventions wanting to run RPGA events.

RPGA tournaments can be open to non-RPGA members, if the convention organizers so desire. However, all RPGA Masters and Grand Masters competitions are only for members who have attained a certain level.

I am writing this letter because of the one appearing in issue #33 by Errol Farstad. Errol, just what would you like "the other 99" sitting on their backsides to contribute? What do you think POLYHEDRON™ Newszine needs? I read The Critical Hit, and I think it is a very good submission. I understand that you have not been getting any response to your column. I can see why this could be frustrating. I do not think that the problem is the popularity of your column; but I want to find out for sure. I am taking the 1988 Critical Poll. PLEASE ALL MEMBERS RESPOND. What's your opinion?

Matt Whittier
Pittsburg, KS

(continued on page 7)

Cornucopia

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by Errol Farstad

In the last few months, TSR, Inc. has produced an avalanche of modules, and it is difficult to keep up with them all and be able to give the detailed critique that I am used to doing. So in this issue, fellow members, we are going to look at a cornucopia of modules and supplements.

This column is focused on the D&D® and AD&D® games. If you're offended, I apologize. I promise that I will, in the next few issues, attempt to focus on other games produced by TSR and other companies.

You might have noticed that I'm no longer giving out stars, they looked nice but they didn't mean much. Now I'm simply using a rating of 1 (worst) to 10 (best). I'm also using some new categories: Treatment (how well the product explains and organizes the ideas it presents), Deadliness Factor (how likely a particular adventure is to produce PC casualties; 1 = safe, 10 = almost certain death), Value (how much the product really adds to the game), and Overall (self explanatory).

First let's look at products for the D&D game:

CM-8 THE ENDLESS STAIR by Ed Greenwood: a D&D Companion Module for levels 15-20.

This is a short adventure for high level player characters in which they explore the mysterious, violent deaths of various locals, including a high level wizard who happened to be an apprentice at one time to the creator of *The Endless Stair*.

Be prepared, though, to have copies of the Basic, Expert, Companion, and Master rules handy for references to monsters and magic, as names and hit points (as applicable) are the only information given for creatures and treasures encountered in the module.

Treatment:	6
Value:	5
Deadliness Factor:	8
Overall:	6

DA-2 THE TEMPLE OF THE FROG by Dave Arneson and David Ritchie. A D&D Expert Module for levels 10-14.

Travel back in time 4,000 years and get hired by an interesting fellow named The Fetch to destroy a slavery ring that is centered on the Great Dismal Swamp, home to frog-loving cultists (called The Froggies) who have been taken over by aliens (shades of "V").

This is a continuation of DA-1, *Adventures in Blackmoor*, and looks to be interesting and challenging for high level characters.

Treatment:	8
Value:	8
Deadliness Factor:	7
Overall:	8

DA-3 CITY OF THE GODS by Dave Arneson and David Ritchie. A D&D Expert Module for levels 10-14.

Once again, you journey 4,000 years into the past to the former glory of Blackmoor, and are again hired by The Fetch.

The Froggies are active once more. This time, they are using the futuristic technology of the City of the Gods to achieve their ends. Your mission: to attempt contact with the inhabitants of the city and turn them against The Froggies, and possibly form an alliance with the Kingdom of Blackmoor.

Treatment:	9
Value:	9
Deadliness Factor:	8
Overall:	8

The D&D game system finally gets a campaign all its own! GAZ-1 *The Grand Duchy of Karameikos*, by Aaron Allston is rich with political, historical, and social information, and gives any DM a good background from which to start a campaign, and a country for the PCs to call home.

This Gazetteer contains so much information that it would be impossible to relay it all in the short space that I have available. Suffice it to say, it has enough to make any DM happy.

With a minimal amount of work, GAZ-1 can be converted to the AD&D game system.

Treatment:	7
Value:	9
Deadliness Factor:	varies
Overall:	8

IM-2 THE WRATH OF OLYMPUS, by Robert J. Blake, A D&D Immortals Game Adventure.

When TSR, Inc. first came out with the D&D *IMMORTALS* rules, I was not impressed. Now characters have the chance to become godlike beings. A ridiculous notion, I thought. Yet, in going through *The Wrath of Olympus*, I have discovered the *IMMORTALS* rules gives PCs a chance to transcend normal legends and live (in some small way) the legends of Scandinavia, Britain, and Ancient Greece.

The Wrath of Olympus does just that when a group of Immortals are recruited to track down the imitators of ancient Greek gods. More is behind the story than young upstart imitators (for Immortals, they are young). The characters also must solve a puzzle given to them by Night, Hierarch of Entropy, and get a chance to assume legendary identities.

If properly run, the *IMMORTALS* rules and *The Wrath of Olympus* should prove to be as much a challenge as any standard adventure.

Treatment:	7
Value:	6
Deadliness Factor:	8
Overall:	7

Now let's take a look at what is offered for the AD&D game:

H-2 THE MINES OF BLOODSTONE by Michael Dobson and Douglas Niles. A BATTLESYSTEM™ fantasy combat supplement AD&D adventure for characters of 16th to 18th level.

This AD&D module can be used in connection with H-1 *Bloodstone Pass*, or it can stand alone.

A group of high-level characters are asked to investigate the loss of the Bloodstone Mines by a local baron, whose barony depends on the bloodstone gems as a source of revenue.

Such an investigation leads deeper and deeper into the Underdark and eventually the PCs find a Temple of Orcus. Worse yet, the priests are summoning him, and it is up to the party to stop the Prince of the Undead!

This is a tough module, and a good one for players who are about to retire their characters, giving them a chance to heroically save a barony. It also has a very nice tear-jerker ending.

Treatment:	8
Value:	9
Deadliness Factor:	9
Overall:	9

C-6 THE OFFICIAL RPGA™ NETWORK TOURNAMENT HANDBOOK

This 64-page book not only gives you tips on how to run an RPGA tournament, but it also comes with ready-to-run adventures for PC levels 4-8 ("Honor Guard", by Dan Kramarsky and "The Long Way Home", by Bruce and Jean Rabe).

Both have been used as RPGA game tournaments. "Honor Guard" looks especially fun, and I plan on adapting it to my own campaign.

Treatment:	6
Value:	7
Deadliness Factor:	6
Overall:	7

NA-2 TREASURE HUNT by Aaron Allston. An AD&D® Adventure for 0-1st level characters.

Ever wonder how characters reach that all-important first level? Aaron Allston once again lends his creative talents and comes up with an innovative explanation in *Treasure Hunt*. The PCs are thrown together for the first time when captured as prospective slaves and end up exploring one of the islands in their archipelago.

The island is infested with pirates, and the PCs must escape before the island is destroyed by an angry goddess. These, along with other plot twists add spice to the adventure.

The module is printed on glossy paper, making it difficult to read at times, but the material makes *Treasure Hunt* an enjoyable adventure.

Treatment:	5
Value:	8
Deadliness Factor:	7
Overall:	7

OA-3 OCHIMO THE SPIRIT WARRIOR by Jeff Grubb. An ORIENTAL ADVENTURES module for levels 4-7.

The head of an Oriental merchants' guild hires a group of characters to investigate reported hauntings on Akari Island. On this island, they find not only Ochimo (Spirit Warriors), but a spirit king who commands them.

Jeff Grub does an excellent job in capturing the flavor of the Orient, though this module can be adapted for Western characters.

Treatment:	7
Value:	8
Deadliness Factor:	8
Overall:	8

I-10 RAVENLOFT II: THE HOUSE ON GRYPHON HILL by Tracy and Laura Hickman. An AD&D adventure for levels 6-10.

Count Strahd is back! So *is* The Creature! Wait a minute, you say, Count Strahd is The Creature! That depends, I say, on The Mesmerist.

Relive old-time gothic horror and discover the truth behind the hauntings in the village of Mordentshire.

A very nasty module, but fun. Despite the fact that it recommends 4-6 characters, 7-9 PCs will fare better.

Treatment:	9
Value:	9
Deadliness Factor:	9
Overall:	9

REF-4 THE BOOK OF LAIRS II

Need a quick set up for those "random" encounters? Need a mini-adventure to allay boredom of your adventurers? Then *The Book of Lairs II* is for you.

Each encounter (there are 65) gives possible terrain, party level minimum, experience points, set up, and lair deployment.

Only a few maps are provided; I think there should have been more. For the most part, the explanations are fairly understandable. You can insert these encounters anywhere your campaign needs a quick fix.

Treatment:	6
Value:	8
Deadliness Factor:	variable, average of 6
Overall:	7

Send your replies to:
Critical Poll
PO Box 509
Lake Geneva, WI 53147

THE POLL WILL CLOSE DECEMBER 30, 1987

Let's not limit the responses to opinions about The Critical Hit. Let the network know what features you like, dislike, and why. What other features would you like to see? And what about the game adventures in each issue? Do you want adventures for a variety of game systems, or do you want us to offer primarily AD&D® adventures? HQ can't read minds, but we do take time to read your letters.

I am a new member of the RPGA Network, and I think that not everybody should be expected to contribute something to the organization. Some people just can't contribute. Everybody doesn't know how to copyright articles, to write reviews, or to write amazing adventures that can be published in *POLYHEDRON*™ Newszine and used in RPGA™ Network sponsored tournaments. Not everybody can offer their DMing skills or enter "the Plebe Zone."

What I am trying to say is not everybody has the resources, skills, and the know-how to help the network.

As for Mr. Farstad's advice to not renew your membership to the RPGA if you can't contribute, there might not be an RPGA because there might not be enough members.

Everybody helps the network to grow by just joining it.

Aaron J. Hedding
Bradford, NH

Yes, you are right. Everyone who joins the RPGA Network is in some way helping the organization. We have about 8,000 members, and we should have many more. Hopefully, an upcoming membership drive will help build our ranks. Not everyone can help the organization, as you point out, by DMing, writing tournaments, or providing articles for POLYHEDRON Newszine. However, the organization offers members the opportunity to do those things, and more members should be writing tournaments and articles than are currently doing so. Don't sell yourself short. You might not be an endless source of ideas, but I'll bet you've got at least one really good idea. Contributing just once in your lifetime is better than not contributing at all.

Clerical Errors

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by Eric Szulczewski

It seems to be a strange fact of life in the AD&D® game world that opposites attract. The most mundane, down-to-earth people seem to make the best magic-users. The folks who failed gym class are perfect fighters. The bookworms step into the barbarian class like they were putting on an old pair of sneakers. The most mild-mannered, friendly people create the most violent assassins. The man who played the best bard I ever saw couldn't carry a tune in a bucket. And it so happens that the most analytical physicists and chemists eventually create the greatest of clerics.

Okay, so maybe I'm blowing my own horn, having a degree in physics and all. But I do enjoy playing clerics. When I started playing the AD&D game seven years ago, my first characters were clerics. I found that my fellow players had gotten bored playing clerics before I arrived, and that a player willing to play that class was quite welcome. I never understood why clerics were so unpopular with the experienced players (until I found the Rule of Opposites, of course). To me, the class offered the opportunity to really make an immediate mark on my party. In the sea of fighters, paladins, and a couple converted thieves, my character's vestments were solid land. Furthermore, my first DMs were anxious and willing to give me double normal spells at first level because the other party members were all too willing to get into a fight at the least provocation. (That, of course, wasn't the only strange thing those DMs let me do; I still have character sheets with half-elven druid/fighter/thief characters. This was considered only a mild distortion of the rules. I know a person who had dwarven paladin/clerics.

It goes without saying that other players don't share my enthusiasm about clerics. Clerics have a nasty reputation among gamers. In a game that I ran at GEN CON® 19 Game Fair, the pregenerated party contained two clerics (a married couple) and four other characters of different classes (I thought this was a good mix). In one group, the two clerics were the last two characters chosen. I asked the players why, and they said they felt that clerics were "too dull." They were shocked when they read the character description sheets and found that the party leader was the woman cleric. This character was a challenge the players couldn't meet. One of the fighters took the party lead and that was that. In the other group that played through this module, the only female player took the woman cleric, and she played the character to the exact specifications noted in the character's description. She was the unanimous choice for best player.

The consensus among players seems to be that clerics are hard to role-play. In my experience, however, they're no harder to role-play than other class. You just have to know a few tricks at the beginning.

If you've never played a cleric and are planning starting one now, you should know exactly what you're getting into. Most DMs will expect you to stick to your religion's beliefs rigidly, as described in the *Legends & Lore*[1] tome or as described by your DM if your cleric's deity is from his or her own pantheon. This is similar to a paladin's or cavalier's situation. Punishment is expected if the former goes out of his lawful good status or if a cavalier doesn't behave chivalrously. Punishment should also be expected for clerics who deviate from their religious requirements. If your character is in a sect that's vowed celibacy, you can't spend time flirting with some cutie in a tavern, not even if he or she has a comeliness of 24. If your character should do this (or something even more extreme), a good DM will prescribe some punishment. This also applies if an evil cleric should, say, save a friend from a blood sacrifice meant to increase the sect's power on this plane. Most moderate offenses result in the loss of one or two levels of spells for a set period of time, or until the character completes a quest. More serious offenses could result in the loss of experience levels. DMs should gauge their punishments not only for the crime, but also for the needs of the party and for the previous behavior of the cleric in question. Deities are more forgiving if you've been a good (or bad) little priest or priestess.

Behavior is just one part of being a cleric. Due to their nature, clerics can have a hard time fitting into a party of non-clerics. This isn't unique. Imagine the trouble a paladin has in a party where one or more members have non-lawful-good alignments. Any alignment farther away than neutral good or lawful neutral, and the paladin's troubles make a cleric's seem mild. Party members who don't worship your cleric deity make things harder. Your cleric can try converting the other members, for all the good that does sometimes. It doesn't help trying to convert a thief when your deity kills thieves for fun and recreation. The reverse, though, can be worse. If your campaign is in a fervent monotheistic society (something I've yet to try on any wide scale), the cleric becomes a larger-than-life figure, the party member with the direct connection to the deity. That cleric will almost certainly become party leader, and being in charge of a group of rowdies on the basis of piety alone is a risky tightrope to cross without a net.

There are a few advantages to running a cleric, however. Since the party cleric has a monopoly on healing, everybody tends to be nice to him or her. If they aren't nice, even the threat of withholding that valuable healing will bring most characters rapidly into line. Also, since much of a cleric's time is spent in contemplation and prayer to get spells, none of my clerics have had to stand a watch in years. Clerics are wonderful as backup fighters. They can have marvelously low armor classes, and they can use a mace, one of the more potent weapons around. If you are tired of thinking, your character can always bash a few monsters to death. And let's not forget the cleric's potent abilities against those nastiest of monsters, the undead. When a wight or spectre shows up, everybody is suddenly the cleric's best friend.

It's spells, however, that make or break a cleric. Half the battle is in choosing spells that will fit your party's composition. Ironically, choosing spells is easier as the number of clerics in the party drops. At 1st level, you should have three first-level spells available. (I would not even consider playing a cleric with less than a 16 wisdom.) In my opinion, the ideal composition of spells for one cleric in the party (or two clerics, for that matter, with each having the same combination) is two *cure light wounds* spells and one *command* spell. In parties with two clerics, it's often handy if one of the clerics takes a *bless* spell instead. However, I prefer having an offensive weapon with good effectiveness rather than a five percent improvement on my chance to hit. (Editor's Note: a *bless* spell can affect the entire party, and lasts six melee rounds to the *command* spells one melee round.)

The *command* spell is underestimated. It's a highly potent weapon for a first-level spell, considering that unless the recipient of the *command* has a 13 or better intelligence or has 6 hit dice or more, it doesn't get a saving throw. There are three basic commands that I use. The first is "sleep" and the second is "die." It's great to use either of these to drop an opponent's effective AC

for a round because of no shield or dexterity bonuses and a +4 on all "to hit" rolls against him. My third *command* is a slightly more picturesque word that cannot be printed in this magazine, but it gets the opponent to drop his weapon and keeps him totally preoccupied for a round. (Editor's Note: In many Lake Geneva campaigns, monsters and low-level characters simply don't know what this word means.) If your DM will allow it (it's a very logical, intelligent, rational suggestion, but most of my DMs have allowed it nonetheless), get the demi-humans in your party to teach you those three words (and a few others; remember, verb forms only!) in other languages that they might know (look at all the languages that elves know), so that when you're attacked by a few orcs, you can use orcish to tell one to drop dead.

The basic utility of a *cure light wounds* spell is obvious. Just one of those can bring a low-level character from the brink of death to full hit points.

The reason I suggest that you concentrate on those two spells is that there is a distinct lack of any really powerful first-level cleric spells, certainly nothing of the caliber of the magic-users *sleep* or *magic missile* spells. Aside from the two mentioned, the only spells that I think are of everyday use are *combine, create water, detect evil,* and *detect magic.* The latter two, though, are more the provinces of paladins and magic-users, respectively, and the need for create *water* is easily circumvented by taking enough along. (For that matter, you can always wait a day and pray for the spell only when you really need it.) *Combine* is only workable when there's more than one cleric along.

This selection of spells will allow your cleric to survive and still be of some use. Be in the second or third line of attack; after all, fighters and cavaliers fight better than you do; thieves fight worse, but they have a bigger bag of tricks when it comes to physical encounters. In the back lines, you're still close enough to both run and pull out the material components for your *cure light wounds* spell on very short notice, and you can also use your *command* spell. While neither of these spells have much of a range (10 feet for *command,* touch for *cure light wounds*), the second rank will get you close enough to touch your own first rank and *command* the opposing front rank.

When and if your cleric survives to 3rd level, the situation gets better. If you have a 16 wisdom, you get three second-level spells to go along with your three first-level spells, and you get an extra first-level spell no matter what your wisdom is. At 2nd level, there are four usable spells: *find traps, hold person, slow poison,* and*spiritual hammer.* Take any three of those you like. When you make fourth level, take the other. Why those? Quite easy. The *find traps* spell has a very nice duration of a half hour, and a half hour free from falling down spiked pits or setting off poisoned needles could be a lifesaver. *Hold person* is a bit overrated, but the speed in which your cleric can cast it (half a round) and the fact that its minimum effect is seven rounds (four rounds plus level), not to mention the fact that the beings that you're going to be casting this on have pretty pathetic saving throws anyway, make this a handy spell to have around. DMs always enjoy putting little exotic poisons everywhere, and one hour per level of help from a *slow poison* spell is better than nothing when your friend the ranger is dying. Some players like to have a *slow poison* spell for each character in the group — not a bad idea if there are enough second-level spells available. *Spiritual hammer* provides a weapon with reasonable range (30 feet). The damage (2-5) may not be much, but this thing is reusable until your concentration is blown or the duration (one round per level) runs out. The *Unearthed Arcana* tome allows clerics two different missile weapons. Both outrange *spiritual hammer,* but the *hammer* attacks as if it were a magical weapon.

Other spells: don't try to overdo *augury.* Every DM I've encountered, including myself, hates the nerd with a few dragon bones in his rucksack finding out about little secrets in his dungeon because the nerd asked the correct questions, so you're not likely to get very precise answers. *Dust devil* does no real damage. *Aid* only helps one person, by combining a temporary *cure light wounds* spell with a *bless* spell—not much help if your party is full of people who need these spells. The only two viable spells other than the ones in my list are *enthrall* and *withdraw.* However, the backlash effects of *enthrall* are too intense to chance, and *withdraw* can help only if you're in a situation where you need a very fast cure. You can cast your cure in one segment (it takes three to cast the *withdraw*) and still have six segments left over to pull out your weapon for the next round.

Playing a cleric is a challenge, just like playing any class. But if you can survive your first four levels you should understand how to be priestly and be set for the rest of your own life and the rest of your character's life. The onus is on you to make sure that you develop your character the way he or she should be developed. By developing skills to play a cleric, you'll have an easier time with any other class that might give you trouble.

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Arcane Academe

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by Jeff Martin

From the ancient pages of the Oneword, the mystical recorder T'yat did scribe the following:

"In the eons that these eyes have watched the affairs of those who slither and tread on the ground, I have gained much insight from my seat on the Worldcrag. I have described the following truths.

"It would appear that cunning and stealth are more victorious in deeds than the simple use of force and might. The Mists have shown me that while brute force may gain a short-lived spoil, a more true and easy victory is secured with stealth and deception.

"Surely I weep for the Two-legs if ever this knowledge is discerned by any of their kind. Once sipped, the arts of thievery and stealth will forever whet the thirst of Man."

Although many may disagree with T'yat (quietly, of course), his words do have some merit. The thief, in the AD&D® game system, is one of the most underrated character classes. If played creatively, the thief can be quite powerful (as T'yat had feared). This installment of the Character Class Review will consider the thief and associated classes.

The Thief

The thief character class uses cunning and thieving abilities to aid the adventuring party. In the course of the adventure the thief should see how to use subtle means to overcome an obstacle.

Armor

Thieves should have suits of studded leather handy in case an unavoidable melee occurs. The better armor class is worth the penalties to thieving abilities incurred for wearing the armor.

Weapons

The garrot and sap are romantic choices of weapons, and they are powerful, too. Melee-wary thieves who carry long or broad swords should be reminded that these weapons might hinder stealth.

Special Abilities

Pick Pockets: This is a powerful offensive ability if used cleverly. I can remember a thief who disguised himself as an enemy guard. He entered the camp of the town bandit groups, and he filched a valuable item from each of the leaders. Then he switched the items and planted them back on different leaders. With a little bit of luck, the two bandit groups which we were hired to defeat ended up destroying themselves. What a thief!

Open Locks: The reverse of this ability can be quite effective. Garrisons of troops can be trapped behind a now-locked and jammed door.

Find and Remove Traps: Once a trap is found, the DM might allow a thief to alter (not remove) a trap on a successful roll. The trap setter could be caught in his own trap.

Hear Noise: The DM might allow thieves to use glass tubes in order to avoid rot grubs, ear seekers, and other nasties that might be lurking in the woodwork just waiting to jump into a thief's ear.

Climb Walls: This could apply to hanging nets, tree trunks, etc. (See the *Dungeoneer's Survival Guide* for more details.)

Read Magical Scrolls: Thieves should seek out the following spells. They enhance thieving abilities:

Alter self	*Knock*
Change self	*Mind blank*
Feather fall	*Misdirection*
Infravision	*Non-detection*
Invisibility	*Wraithform*

Setting traps: The *Dungeon Masters Guide* discusses this ability on page 20. Disassembled traps can be carried into a dungeon for later use. Also, not all traps need to be designed to inflict damage. Some traps could produce a sound (a warning device) or mark an intruder.

Finally, the simple, three-segment act of stretching a highly visible line across a dungeon corridor will delay most intelligent, onrushing monsters. There is no trap, but the monsters do not know that.

Thief-Acrobat Abilities: These specific abilities are limited if the DM does not design some parts of his adventure with them in mind. However, thief acrobats should be ever watchful for a situation where their specific abilities will shine.

The Assassin

The assassin is the most hated character class in the AD&D game. When players discover an assassin in their midst, visions of betrayal (and murdered characters) dance before their eyes. Although some suspicion is in order, the assassin can be a boon to any adventuring party. With the official rule change in DRAGON® Magazine #103, the assassin can have a good alignment now.

Assassins are simply those who are trained in a more subtle method of melee. Their beliefs might not differ from the paladin who is trained to attack in the open.

Assassin player characters should always look for ways in which their thieving and assassination abilities can aid the adventuring group. A subtle approach may be more wise than a frontal assault.

Armor

See the thief subsection.

Weapons

Any and all weapons are open to the assassin. Proficiencies in a broad array of weapons will aid the assassin who uses disguises. In addition, consider exotic proficiencies in things like siege weapons and thrown flasks (poison?). Also, see the thief subsection.

Special Abilities

See the aforementioned thief subsection.

Speak Alignment Languages: Thieves Cant is a good first choice for this skill. Many of an assassin's allies and enemies will be thieves.

Disguise: A clever player will develop alter egos that can gain him benefits at a later date.

Poison: DMs might allow assassins to develop poisons which paralyze the victim, cause sleep, cause insane behavior, or make the victim susceptible to suggestion.

The Monk

The monk is unique among the AD&D character classes. While the cleric supports, the fighter leads, the magic-user uses magic and the thief uses stealth, the monk has no clear function. It is frustrating for the monk player to have no clear purpose or duty.

Is he a fighter? While the persona of the class is a human fighting machine, the realities of his low hit points and high armor class prove otherwise.

(continued on page 30)

THE LIVING CITY
OPEN SCALERY
by Rollin G. Ehlenfeldt

"The Living City" is a continuing feature in the POLYHEDRON™ Newszine through which members can share their best fantasy city material with the rest of the Network. All accepted submissions will eventually become part of TSR Inc.'s series of LIVING CITY fantasy play-aids. If you have a building, business, encounter, or personality that adds some spice to your campaign's "town business" we'd like to see it.

The Open Scalery is a fish market housed in a one-story clay brick building with a tile roof. The front half contains the shop, the rear half is the home of the current fishmonger, Leif Alltbeir, his wife, Kira, and their two nearly grown children, Sheila and Eric.

The shop has a counter where the fish are actually sold, and a brine trough where fish are cured before being dried. There is also a cold storage room where both dried and fresh fish are kept. The cold storage room is enchanted, and maintains a constant 58temperature.

The entire shop is decorated with fishing nets, tarred ropes, and other nautical paraphernalia. The counter has a glass front and shelves for displaying the day's catch. A set of scales and weights and a cutting board sit atop the counter.

Either Leif or Kira (and sometimes both) are on duty behind the counter from late morning until sunset, six days a week. The Alltbeirs' prices are quite reasonable, and the couple is quite willing to haggle, but neither are above putting their thumbs on the scales along with the fish.

The living quarters at the Scalery consist of a kitchen, parlor and three bedrooms. Leif and Kira live at the Scalery permanently, but the two children are usually away. Eric pilots a fishing boat, and lives aboard it most of the time. Shelia waits on tables at a local tavern. She spends most of her time there and is usually away from her parents' home.

Leif Alltbeir
5th Level Male Human Fighter

STR: 17
INT: 10
WIS: 12
DEX: 11
CON: 15
CHA: 10
COM: 12
AC Normal: 10
AC Rear: 10
Hit Points: 43
Alignment: Chaotic Neutral
Weapon Proficiencies: Long Sword, Short Bow, Dagger (Specialist), Harpoon
Special Abilities: Mariner, Cartographer, Navigator
Languages: Common, Thieves Cant

Leif Alltbeir is 5′ 9″ tall, weighs 185 pounds, and is 39 years old. He and his wife are ex-pirates who decided to find a place where they were not known so they could settle down and raise their children in peace. Leif and Kira were quite active in their old profession. They learned their Thieves Cant selling captured cargoes. They are always on the lookout for sailors or constables who might be looking for them — there are plenty of merchants and noblemen who would gladly stretch their necks. They settled down here 16 years ago, just before their first child, daughter Sheila, was born. Eric was born two years later. They bought the Open Scalery in order to blend in with the common folk and still be in a business that had something to do with the water. The pair have a simple

division of labor, Leif does the buying, and Kira does the selling. Fish selling suits them just fine, though their suppliers and customers are often put off by their capricious natures.

Leif is a plain-looking man with a deep scar on his left cheek, a slight limp because of an injured right leg — a fishing injury, he calls it. His features have a windburned appearance from many days and nights at sea.

Leif works in the shop until late afternoon each day when he goes to the docks to buy fish. He visits his son's boat first, then other fishermen in no particular order until he has all the fish he needs. The fishermen view his daily appearance at the docks with mixed emotions because he is so unpredictable. He rarely buys fish from the same boat two days in a row. Some days he is hard to please, bargaining shrewdly for the best of the catch. Other days he doesn't seem terribly interested in the quality of the fish or their price.

Leif always carries seven daggers, one on his hip and the other six hidden in his clothing. With his strength and skill he can do a lot of damage in a short time when he starts throwing them.

Kira Alltbeir

3rd Level Female Human Fighter

STR: 16
INT: 13
WIS: 10
DEX: 17
CON: 13
CHA: 16
COM: 15
AC Normal: 7
AC Rear: 10
Hit Points: 24
Alignment: Chaotic Neutral
Weapon Proficiencies: Long Sword, Dagger (Specialist), Scimitar
Special Abilities: Mariner, Rope maker
Languages: Common, Thieves Cant

Kira Alltbeir is an attractive, middle-aged woman. She stands 5' 6" tall and weighs 135 pounds. She is 36 years old. Kira has a dark complexion and a slim, muscular figure. She is very friendly and always has a smile for a customer. On the other hand, she tends to ignore customers when they ask her to set fish aside for them or make other special requests. Her good looks and charm are often the only things that keep regular customers coming back.

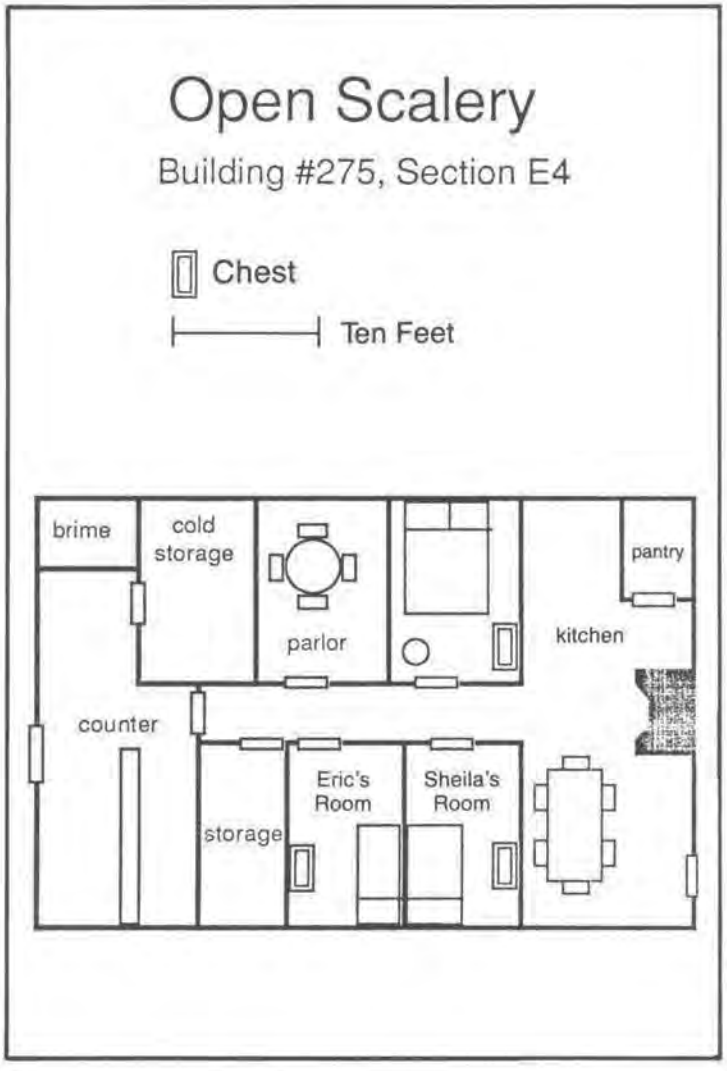
Like her husband, Kira always carries seven daggers, but she has them all hidden in keeping with her role as a merchant's wife. If trouble breaks out in the shop she will not hesitate to take action.

Leif and Kira keep a store of weapons in their parlor: a long sword, two cutlasses (scimitars), a short bow, and two quivers of arrows (including 10 +2 arrows). All of these are on display as decorations, but all are functional and can be taken down quickly for use if the need arises.

The couple still has considerable savings left over from their pirating days, and a little cash from their business. There is a hidden niche in the fireplace that contains 200 sp and 350 cp, but their real wealth is hidden in the cold storage room, concealed in a barrel of dried fish. Twenty-four fish near the bottom of the barrel each contain a small gem or piece of jewelry. Their are 19 gems each worth 10 gp, and 5 pieces of gold jewelry; two rings, a medallion, and two mismatched earrings, worth a total of 500 gp.

Leif keeps a sea chest in the main bedroom. It contains old sailors clothing, knicknacks, and his charts, logs, and navigation equipment. From the charts and logs, Leif can reproduce complete sailing instructions for almost anywhere in the Dragon Reach and the Sea of Fallen Stars. Leif has stayed in contact with the local pirates and smugglers over the years and has kept all his information up to date. He has data on winds, currents and soundings, and he could navigate a ship according to this data, or prepare charts for other navigators. Leif regularly supplies pirates and smugglers with this information (through a third party). Should PCs ever seek this kind of information it is very likely that Leif will hear about it and offer his services (again through a third party). Leif never lets anyone but Kira see what is inside the chest, since his logbooks contain information that could hang them both.

If PCs should try to hire sailors for any reason, there is a chance that Leif will try to sign on as navigator, for the money, and for the chance to get back to sea. Leif will work cheap, but he doesn't take orders well. At the DM's option, Leif and Kira could also possess one or more maps to buried treasures. They dare not go after these treasures themselves for fear of capture by the authorities. Leif will offer these maps for sale at a high price, and if a party bites he and Kira will try to sign on the PCs' ship. Ideally, the pair will be as helpful as possible, offering to arrange for a "proper" crew (all pirates of course). Then, if the party seems easy enough to handle they will mutiny and seize the treasure.



FILM NOIR
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The Investigators by Jeff MARTIN
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A Chill Tournament Adventure

Introduction

Teenagers are dying in the town of Cornwell, Illinois, a rundown, working class suburb of Chicago. Worse yet, an entire team of S.A.V.E. envoys has also disappeared. Sound familiar? Not much else in this adventure will!

This adventure is designed for six envoy player characters, although up to eight may be used. We do not recommend using this adventure in any context with fewer than six PCs. At least two of the six characters should know how to use The Art.

Adventure Background

Cornwell, Illinois blends imperceptibly into the large number of towns in the greater Chicago area, distinguished only by the fact that as a working class community, it is slowly dying. The "downtown" area shows serious signs of decay, and the houses in the residential neighborhoods look old — not the type to attract new buyers.

Of course, community life continues. The high school has about 6,000 students, many of whom never make it to graduation. One reason a few never make it to graduation is the occasion of S.A.V.E.'s interest in the town.

It was in November, 1985, that the disappearances began. Teens wandering downtown after school simply disappeared, never to be heard from again. The first several disappearances drew quite a bit of attention from the local media and police; tighter patrols were instituted, students at the school were warned, parents groups were organized.

For a short time these measures seemed to work. Then the pattern of disappearances changed: students who went anywhere after school began vanishing.

S.A.V.E. was alerted when the Cornwell police made a major "break" in the case, the discovery of a mass grave in an abandoned lot adjacent to the Rialto Theatre. In April, 1986, police disinterred more than 100 bodies from the site. Many were decayed beyond recognition, but those that weren't revealed an interesting common characteristic: two small puncture wounds in the neck.

The town was shocked, dismayed, numbed with disbelief. The abandoned lot was paved over, made into a municipal parking lot. The Rialto Theatre, its reputation ruined by the proximity of such a notorious site, closed its doors.

S.A.V.E. also took action. Six investigators were sent to Cornwell, Illinois. They disappeared. The PCs are the second team, sent to discover the fate of the first team, and to seek out and destroy any agent of the Unknown at work in the community.

Behind the Scenes

Matthew Wallace loved the movies from childhood. The silent screen filled his boyhood afternoons with thrills, chills, and visions of exotic places. Small wonder, then, that this Chicago youth headed west in the late 1920's, worked his way into the Hollywood establishment, and eventually became a writer, director and producer of B-grade horror pictures.

Unfortunately, like many who can appreciate the movie-makers' art, Wallace had little talent for it himself. Only by extremely hard work, fast talk, and luck in finding gullible financiers could Wallace continue his career. The problem was simple: his horror movies simply didn't scare anyone.

By 1939, the first golden age of the horror pictures was gone with the wind, largely because of a change in viewing tastes (to which a film of that name no doubt contributed). Wallace could not adapt. He could watch, fascinated as ever, but he could not produce the new movies.

Desperate for success, he began a personal tour of the country, visiting theaters where his own films were playing, studying the audiences, trying to understand their negative reactions. He never did understand, but he did come to see how totally the audiences rejected his work. Finally, late one night in a closed Chicago theater, overcome with self-loathing, Matthew Wallace took his own life. His body was removed the next morning. His life force, unfulfilled, remained in the theater.

It stayed, and stayed, and stayed, and it watched the movies, over and over again, absorbing every detail of plot, every line of dialogue, and, in some Unknown way, taking into itself every nuance of the flickering images which brought delight and sorrow to the masses.

Eventually, the life force of Matthew Wallace was reborn, not as a human being, not even as a corporal being, but as a unique creature, endowed with strange powers from the Unknown.

The Creature

Disciplines: Total Illusion (automatic), Putrefied Shell, Chill, unique form of Manifestation.

Manipulation: Yes, when in corporeal form.

The Ghost of Matthew Wallace

STR	**90**	**PCN**	**90**
DEX	**45**	**STA**	**120**
AGL	**90**	**EWS**	**135**
WPR	**90**	**FEAR**	**6**
PER	**45**	**ATT**	**Varies**

Movement: Variable according to form; as incorporeal, 75 feet per round.

IPs: 1080

The ghost of Matthew Wallace haunts movie theaters, seeking to instill in its victims the fear and horror which Wallace could not achieve by means of his motion pictures. Usually, Wallace's ghost would haunt a theater for only a few weeks, then move on to another. Now, however, for reasons of its own, it has "settled down" in the old Rialto Theatre in Cornwell.

The ghost possesses a unique form of the Manifestation discipline. It can appear at will in corporeal form, taking the appearance of any creature or character from any motion picture it has seen. It has seen almost every major motion picture ever made, and many, many, minor ones, especially horror films.

In Cornwell, the ghost walks the streets in the guise of a nondescript character until it spots a likely teenage victim. It then assumes the form of whatever character it feels could most easily gain the victim's confidence, and lures the victim to the theater. There the victim is terrorized — the ghost MUST feel the terror of the victim — and eventually slain.

The ghost prefers teenage victims, because teens are the most

susceptible to the appeal of horror films. The bodies discovered in Cornwell bore the signs of vampire bites — the ghost has found that Christopher Lee's vampire character is one of the most terrifying for most teens, and prefers to kill its victims while in this form.

The ghost attacks in corporeal form, making normal physical attacks. It is also perfectly capable of using weapons, just like characters in movies.

The ghost's first encounter with S.A.V.E. (when it killed the first team of envoys) was enormously satisfying to the creature. The fear shown by the envoys was more intense than any it had caused before, perhaps because the envoys realized the true nature of the threat the ghost represented. The ghost now knows about S.A.V.E., and eagerly awaits the arrival of a new team of envoys.

The ghost of Matthew Wallace cannot be truly destroyed. If reduced to zero Stamina, the ghost simply ends its current corporeal Manifestation and remains incorporeal for 1d10 hours. Thereafter it is free to assume another corporeal Manifestation. The ghost can, however, be caused to give up its creaturely existence and pass into another realm. This can be done by providing the ghost with solid evidence that the films of Matthew Wallace are now truly admired. There are several ways to do this: an article praising Wallace's work published in a reputable magazine or newspaper, or a Matthew Wallace film festival drawing large, enthusiastic audiences.

Adventure Synopsis

The envoys are briefed at S.A.V.E.'s Chicago regional headquarters and sent at once to Cornwell to investigate the teen disappearances/murders. The ghost is waiting for them, and begins a special haunting of them, which continues until the ghost is released into the next realm, or the envoys are dead.

Skill Use

Here is a summary of the results to be obtained from use of certain skills in this adventure:

Acting/Drama: Used to check knowledge or as a research skill after observing a manifestation of the creature. Facts, in order, which successful skill use will uncover are:

1. The creature's appearance, while obviously derived from a well known motion picture (the skilled character will know the picture), is imperfect in some vague way.
2. The creature's behavior, while like that of the character it is imitating, is almost imperceptibly different.
3. The settings the creature creates are vaguely reminiscent of horror films of the mid-1930's even though they may look medieval, contemporary, or whatever.
4. The overall appearance of the creature and the settings in which it appears are stylistically similar to effects created by Matthew Wallace, a little-known 1930's horror film producer/director/writer.

Investigation: Facts in order of discovery:

1. The teens who disappeared were usually going somewhere alone just before their disappearance.
2. Several teens have reported mysterious strangers to the police. These people approached the teens on the street and attempted to lure them to the vicinity of the Rialto Theatre. None of these "strangers" have the same description, however.
3. It is rumored throughout the town that the bodies removed from the mass grave all had wooden stakes driven through them. The police and the coroner have consistently said that this was not true.
4. Autopsy results on the teen bodies were inconclusive. Some bodies showed massive loss of blood; others did not.

Journalism

Use of this skill will produce the same facts obtained from Investigation. Research through local newspaper files, however, will reveal that the disappearances in Cornwell began shortly after the disappearance of five teens from a neighboring town. These, in turn, occurred just a week after the disappearance of three teens from another nearby community, and so on. Eventually, a trail of mysterious disappearances can be traced all the way back to 1939, when a young man named Henry Johnson disappeared mysteriously after viewing a late showing of a Matthew Wallace horror film at a Chicago theater.

DREAMS

It is possible a character may sleep long enough to use the Clairvoyant/Prescient Dream discipline of the Art. If this happens, read the following dream:

> You are riding on a beam of light, streaking at incredible speed through the universe. Where you came from and where you are going you do not know. Then, suddenly, you smash against an obstacle, and scatter into a million fragments. You hear wild cheering and applause.

Beginning the Adventure

Show the group the letter from S.A.V.E.'s regional headquarters. S.A.V.E. has no other information, except that the first group of envoys went to Cornwell one month after the discovery of the mass grave. They were never heard from again. S.A.V.E now considers them "missing and presumed dead." S.A.V.E will provide physical descriptions of the first team. Do not offer this information, wait for the players to ask.

You may assume each envoy has the S.A.V.E. standard equipment pack, plus any other items players specifically state that their characters are carrying or obtain in the course of play. Naturally, as CM you may rule out any outrageous item of equipment. S.A.V.E. will provide funds as needed. When the PCs arrive at the Haven Hotel, begin with Encounter #1.

Buildings

The action takes place in a one block section of 9th street in Cornwell. The main action takes place in the Rialto Theatre, although the PCs might wish to explore the other buildings. Do not spend too much time with them or with information gathering — try to get the the heart of the adventure as quickly as possible.

The proprietors of the businesses shown on the map are all reasonably friendly, but they act like Transylvanian villagers during the reign of Count Dracula, they are frightened of what is going on in the neighborhood, but they don't want to talk about it. Their attitudes range from the hopeful belief that keeping quiet will keep them safe, to apathy and cynicism. None of the business people have any useful information, none of the buildings (except the theater) contains anything useful, except where noted below. And no one has seen the first group of envoys. Do not drop any hints that the envoys are actually dealing with a ghost.

J.B.'s Pawn Brokerage: The building's large plate glass window displays a collage of musical instruments, appliances, and sports equipment typical of pawnshops. Inside, there are glass cases filled with watches, wedding rings, and other jewelry. The rest of the place is crammed with luggage, clothing, and sundry other items. There is also a large collection of weapons, but these are not on display. If the envoys have decide that they need some piece of

equipment during the adventure, they might, at the CM's discretion, be able to get it here.

Jones' Novelties: This building is locked and boarded up tight.

Ernie's Men's Wear: This business is also closed, but the windows are merely papered over, and the door is unlocked. Several old movie posters have been slipped between the paper and the glass, all of them are torn and faded. The poster on the door is for *Butch Cassidy and the Sundance Kid*. Several winos have taken up residence inside. They broke into the building because they were afraid to sleep in the street after the police discovered the mass grave. The chain that used to hold the door shut now dangles from the door's inside handle so that it rattles when the door opens. If the PCs enter the building the winos will be very belligerent and will order them to leave. If the PCs don't leave, the winos claim squatters' rights over the building and band together to throw the PCs out. There will be a fight unless the PCs offer the winos a bottle or threaten to tell the police that the winos are trespassing in the building.

The winos have no real information. If asked why they are squatting in the building they tell the PCs that it isn't safe to sleep in the streets, "People're gettin killed don't ya know?" If the PCs ask about the movie posters the winos point out their "leader," Louie Sachs. "Those were Louie's idea, Louie's got brains, don'tcha Louie?" "Right," says Louie, "Those are our protection, it can't get in here, no way... as long as we stick together it can't hurt us."

Louie doesn't know what "it" is, he has a sensitivity to the Unknown, just like the envoys do, but he doesn't know it. He knows that there is something terribly wrong in Cornwell, but he doesn't know what. His liquor-addled mind has hit on the concept of wards to keep "it" at bay. The wards are the movie posters, which all face out. Louie believes that these wards are keeping him and his friends safe. Louie doesn't know why he chose to use movie posters as wards, it just seemed like the right thing to do. Actually the ghost simply isn't interested in them, it learned long ago that it can't elicit a satisfactory level of fear from a wino; most of them aren't sharp enough to realize what the ghost really is.

Neither Louie nor any of the winos have seen the creature, nonetheless they all believe in Louie. The winos offer to let the party join them in the store. They know where the envoys can get some old newspapers to use as blankets. If the PCs tell them that they are staying at the hotel, the winos immediately assume that they have money and ask them for their spare change.

It is possible the party will believe that the winos are vampires, or the human servants of a vampire. Do nothing to discourage this. The winos never will be truly friendly, they will resent any PC who attempt to touch them. None of them will allow a PC to examine their necks for bite marks.

Winos: 8

STR	32	**WPR**	20
DEX	25	**LUC**	20
AGL	26	**STA**	35
PER	25	**UNSKM**	29
PCN	20	**IPs**	None

Move: As character (see CHILL CAMPAIGN Book, page 34).

Haven Hotel: This is a three-story pile of weathered brick and dirty windows. The rooms are tiny, but reasonably clean — suprisingly so considering the exterior's seedy appearance. The hotel has several permanent residents, any of which will make small talk with the PCs. None of them know anything useful. The desk clerk, John Robie, knows the patrons well, but will not tell the PCs anything about them. He's suspicious of people who ask questions. "Why do you want to know, hey are you cops or something?" When not busy at the desk, John pours over the latest racing form, studying for his day off at the track. More details on the hotel and John are given in Encounter #1.

Dr. Junk's Video Arcade: This building has a collection of ancient coin-operated games and a few newer models. During the day, a few teenagers can be found clustered around some of the more popular machines. None of them have any information. In fact, none of them personally know anyone who has disappeared (those teens who do stay away from this section of town).

Burger Doodle This place would have closed long ago if it weren't for the business it gets from the hotel. This restaurant is the standard "greasy spoon" serving cheap food. But some of the entrees on the menu are actually pretty tasty. The coffee and tea are very strong, but the soft drinks and lemonade are pretty weak. The owner, Gideon "Giddie" Glew, does the cooking. He does not come out of the kitchen. There is one middle-aged waitress, Maureen Kaplan. She's polite and efficient, but saves conversation for the regulars. She'd rather not work in this neighborhood, but jobs are hard to find in Cornwell.

Quickie Shop This convenience store has recently closed. The building is in good condition and there is a For Sale sign on the door.

News Stand This is a simple wooden shed, with an open-air counter. It is crammed with newspapers and magazines, including the racing forms that John Robie buys (see hotel). The owner, Zeno Seybold, is a gruff, bull-like old man who keeps two baseball bats close at hand. He scoffs at the sense of fear that pervades the neighborhood, but closes up before dark every night. If asked about the baseball bats he replies: "Don't nobody give me no trouble without getting some back!"

Rialto Theatre This once magnificent theater had fallen into decay even before it was forced to close. See Encounters 2-4 for details.

Encounter #1: Arrival

Looks like S.A.V.E. is saving money: the Haven Hotel is a seedy, rundown three-story building with outdated facilities. It is located near the heart of downtown Cornwell. The lobby is tiny and furnished with understuffed sofas sporting large floral patterns. A few patrons, apparently residents, are sitting about reading or watching the small television.

At least the desk clerk seems moderately efficient; he looks up expectantly as you enter, lays aside the racing form he'd been pouring over, and says, "Ah, yes, you must be the party with the reservations."

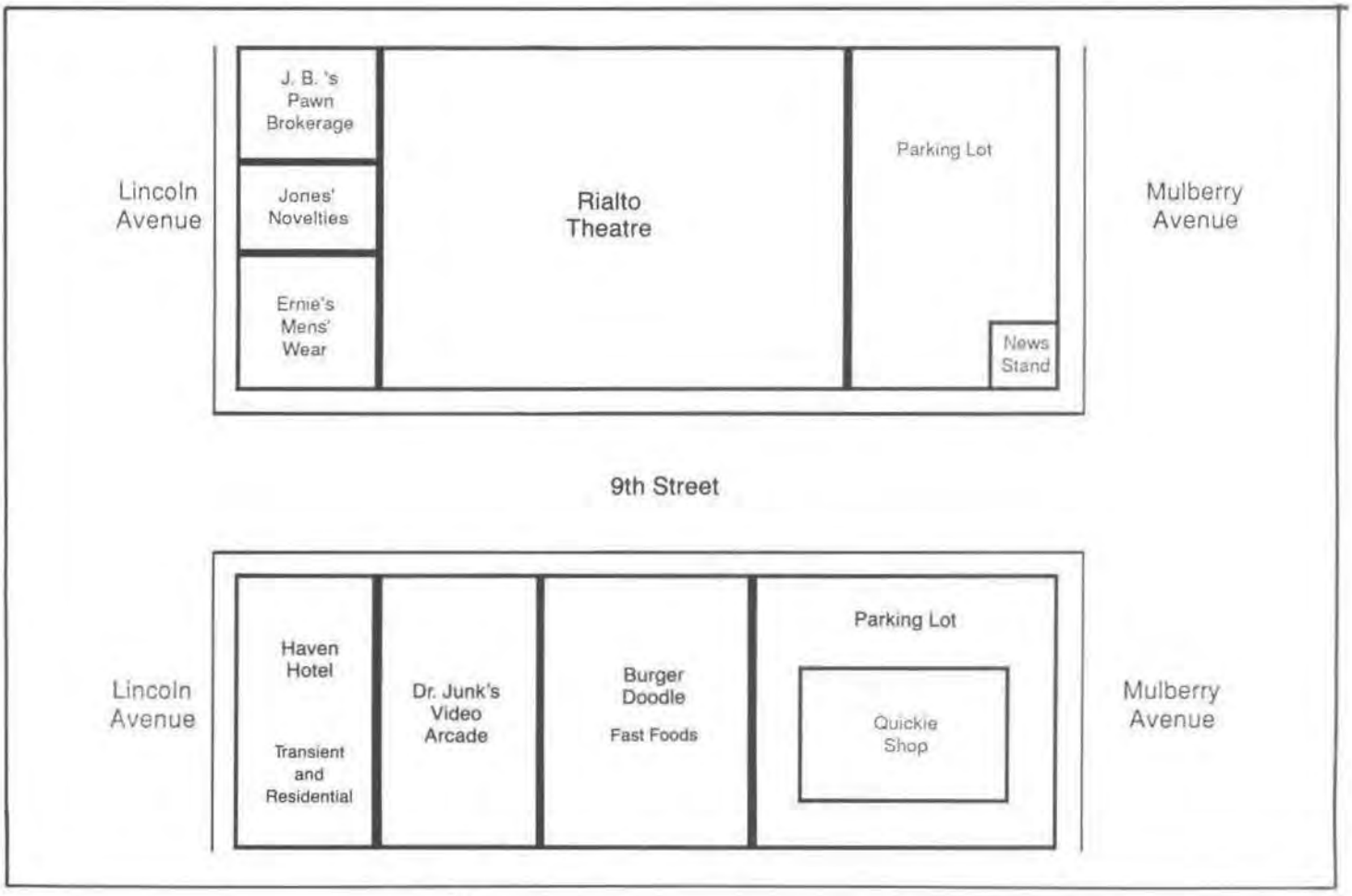
The hotel clerk, John Robie, will make small talk with the PCs as they check in. He's full of questions: where are they from, what is their business, how long will they be staying, etc. He's perfectly harmless, but not particularly helpful when it comes to things that fall outside his duties as desk clerk.

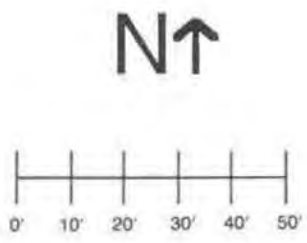
While the party checks in, secretly roll a Perception check for each PC. Any PC who passes the check notices that one of the "residents" in the lobby is a man in his late thirties or early forties, who looks strangely familiar. This man is reading a large newspaper, which he uses to cover his face. He peeks occasionally from behind it to look at the PCs.

The oddest thing is that this man is dressed as though he were from the 1930s; a dark business suit, narrow tie, felt fedora hat, an unfiltered cigarette dangling from his lower lip.

In fact, the man looks exactly like Humphrey Bogart, because the man is actually the ghost of Matthew Wallace manifesting itself as Sam Spade from *The Maltese Falcon*. Try to act and speak as much like a tough-guy Bogart as possible. The PC with Acting skill will immediately recognize that this is Bogart as Sam Spade.

If the party ignores the man, let them go up to their suite of rooms, then have Spade knock on the door. In either case, the ghost says:


J. B. 's Pawn Brokerage
Jones' Novelties
Ernie's Mens' Wear
Rialto Theatre
Parking Lot
News Stand
Lincoln Avenue
Mulberry Avenue
9th Street
Haven Hotel
Transient and Residential
Dr. Junk's Video Arcade
Burger Doodle
Fast Foods
Parking Lot
Quickie Shop
Lincoln Avenue
Mulberry Avenue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0'
10'
20'
30'
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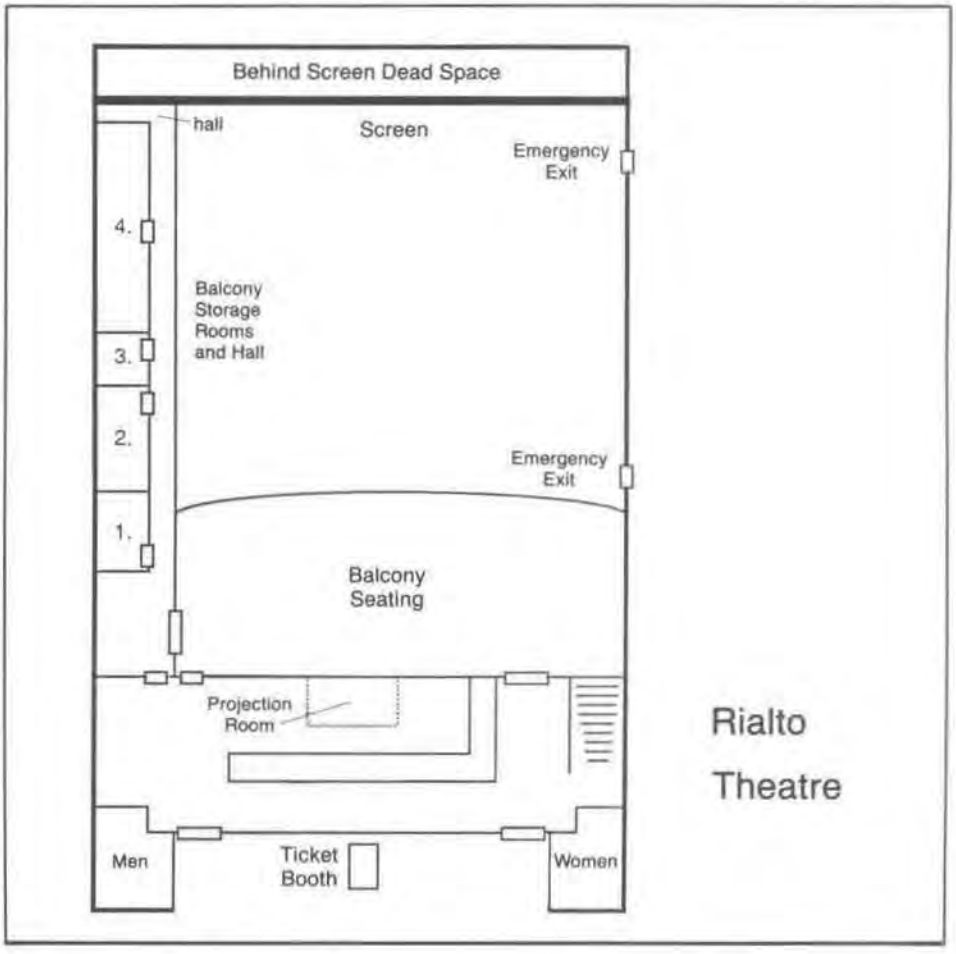
50'


Behind Screen Dead Space
hall
Screen
Emergency Exit
4.
Balcony Storage Rooms and Hall
3.
2.
Emergency Exit
1.
Balcony Seating
Projection Room
Men
Ticket Booth
Women
Rialto Theatre

"I've been expecting you. You're here about that last crew who all disappeared. Too bad. They seemed like nice folks. Don't worry about how I know — it's my business to know. My name's Spade, Sam Spade. I'm a private investigator looking into some of the teen deaths here in town. I thought maybe we could work together. We could make it worth each other's time, if you see what I mean."

If the PCs express interest, the ghost continues in this vein:

"Well, I could tell you about the fat man, or I could tell you about the dame, but none of that matters for your purposes, so let's just say you could do a lot worse than check out that abandoned movie house across the street. I'll be there myself tonight about midnight — the local cops will all be off on their coffee breaks and won't notice a little quiet break in. Join me if you want to. By the way, I expect to be paid for this, in cash."

If the PCs don't express interest, the ghost says:

"Too bad. You can find out about the theater on your own, then."

If the PCs accept, but ask how much money, "Spade" merely chuckles and tells them to just come to the theatre and see what his information is worth. In any case, the ghost quickly leaves. John Robie does not know Sam Spade and will tell the PCs that he was not a guest at the hotel.

The PCs might try to Sense the Unknown. Characters who succeed must make a Fear check immediately. Then, the party will know they are in the presence of a creature. Should this happen, the ghost will not change its behavior, but will add the comment, "Not a bad performance, eh? Here's looking at you, kids." The CM should take advantage of the PCs' knowledge that the creature is immediately on their trail — drop little comments like, "Well, there goes the advantage of surprise."

After this interaction with the ghost, the PCs may take any actions they like until they eventually go to the theater. Smart parties will take the time for some investigation, but by no means encourage this. Whenever the PCs attempt to Sense Unknown, a successful check will reveal the recent presence of a creature. The ghost is watching the PCs. Of course, attempts to follow Spade will fail; the creature becomes incorporeal at the first opportunity.

Encounter #2: The Theatre Lobby

Use this encounter when the PCs first visit the Rialto Theatre.

No lights shine from the Rialto's marquee. Six lonely black letters spell out the fate of this old building: CLOSED. The two sets of glass double doors are chained shut and locked. The large poster frames are empty, and the windows in the doors are boarded up.

If the PCs aren't meeting Spade they will have to break in, but a few locks shouldn't deter a determined group. If the PCs are meeting Spade at the theater, Spade will appear to open the doors from the inside, saying, "Nice you could drop in." Spade will be just inside the doors and greet them.

As soon as the PCs step inside, they can see a crumbling skeleton laid out on top of the refreshment stand counter. The skeleton appears to be quite old — the bones are crumbling and not joined together — and there is a fine dust on the surface of the counter. A few tatters of rotten clothing cling to the bones here and there. But most important, a huge wooden stake is driven through the ribs of the skeleton, right into the top of the counter.

"Thought I'd save us all a little time," Spade says smugly, dangling his cigarette.

The corpse on the counter top is not actually decayed — it is the fresh corpse of the ghost's latest victim, covered through the use of the Putrified Shell discipline.

At this point the PCs have four options:

1. They can skip examining the corpse, and assume that Spade has killed a vampire. If this seems to be their opinion, Spade will say simply, "Looks like this case is closed," and let the PCs leave. Unless the players think of something else to do, let them end play, thinking it's all over. They've failed completely.
2. They can touch the corpse, in which case the Putrified Shell ends instantly, revealing the fresh body. Touching the corpse reveals that it is very fresh — in fact killed within the last few hours. The neck has pin pricks similar to vampire bites. But, a PC with Medical skill who examines the corpse can tell that there has been no blood drained from the body. The person was killed by the stake, which was driven directly through the heart. In this case, Spade hisses, baring hideous fangs, changes before their eyes into Christopher Lee's Dracula, and runs inside the auditorium.
3. They may ask Spade how he managed to kill a vampire. "It's easy when you know how," Spade says. "Vampires are easy. It's envoys that are tough." With that, Spade flees into the auditorium.
4. They may do several other things — in any case, Spade attempts to lure the group into the auditorium.

Encounter #3: The Auditorium, First Time

Use this encounter when the PCs first enter the main auditorium of the theater.

Entering the auditorium, you step into a fog-filled room; you can't see more than a few feet in front of you. Gradually the fog begins to dissipate — how, you can't tell, because the room is very dark. The sole sources of light seem to be some flickering torches at the far end, where the screen should be. But there is no screen. You're standing in the hall of a medieval castle, and on a raised marble platform, at the end of the hall, stands a person who looks for all the world like Count Dracula.

"For five hundred years you have come for me with your crosses and your stakes. Now... you will be mine!" the creature thunders!

The doors seem to slam shut behind the PCs as the "vampire" speaks, and the ghost, in the form of Christopher Lee's Dracula, advances menacingly. Remember to require Fear checks.

As soon as any PC is more than five feet away from the others, the ghost uses Total Illusion to make that PC look like he has also become a vampire — at least to the other PCs. Ideally, the PCs can be maneuvered so that each looks vampiric to the others. More Fear checks.

Finally, the "vampire" will close on a randomly chosen PC to bite him in the neck. If this attack is not fatal, the creature will simply laugh and vanish, ending the illusion completely. The PCs will find themselves in the auditorium of a theater the doors behind them open.

At this point, the PCs can explore the theater — see the appropriate encounter below. Or they may do whatever else they please.

The ghost, meanwhile, is taking this opportunity to visit the PCs' hotel rooms. When they return, each will eventually find a piece of dusty linen encoded with meaningless hieroglyphics under his or her pillow. Just an extra touch to add a little fear.

Encounter #4: Exploring the Theatre

Use these encounters as the PCs explore the rest of the building.

Store Room 1: This room is empty. Nothing happens here.

Store Room 2: The doors slam behind any PCs who step inside. They find themselves in Frankenstein's laboratory from the 1930's classic film.

> The room is surprisingly large, with a flagstone floor and walls of dark, damp stone. A massive worktable squats in the room's center, illuminated by a single floodlight. A massive human form reclines on the table. In the shadows behind it you see the strange hulks of huge machines. The machines have dials that glow with pale, eerie light and electrodes which intermittently crackle with powerful electrical currents. The creature on the table slowly rises and stalks toward you with murder in its malevolent eyes, its arms outstretched, its massive hands twisted into grotesque claws.

This is all Total Illusion, except for the monster itself, which is the ghost. The ghost will use this form to kill one PC if possible.

Store Room 3: This room contains several dozen costumes the ghost has collected over the years to aid its various impersonations. There are vampire outfits, ape suits, Renaissance costumes, swords, and a variety of guns — all real.

Store Room 4: Again the doors slam shut behind any PCs who enter. They find themselves on the street of an American western town. Before them, about 100 feet down the dusty street, stands Clint Eastwood as the man with no name.

> You are outdoors, standing at one end of a long, dusty street. There are plank sidewalks, hitching posts, and unpainted wooden buildings to your left and right. The desert sun is high overhead. You see a tall figure in a dirty serape and battered wide-brimmed hat standing about 100 feet down the street. It walks deliberately toward you, stopping about a dozen paces away. It's a slim, weather beaten man chewing on a crude, unlit cigar.
>
> "I don't kill in cold blood," he says, spitting juice from his cigar into the dust.
>
> The man reaches under his serape and begins tossing pistols down the street toward you. One for each of you. They are not real, just stage props.
>
> "Any time you're ready," he says laconically.

Of course, Eastwood is the ghost, and his gun is real. The ghost will take this opportunity to kill at least one PC. If they get into a stupid gun battle — their guns won't fire — it will kill them all.

The impression of the western town is a Total Illusion, so moving forward into the room will let each PC see what's really within five feet of him. This room is the ghost's library, where it stores the volumes — and films — it has collected over the years. By dodging bullets, the PCs can find the following items:

1. A shelf filled with movie films in canisters — six films by Matthew Wallace.
2. A VCR.
3. VHS cassettes of contemporary horror films.
4. Several books of film criticism which make passing mention of Matthew Wallace as a "failed horror producer of the 1930s."
5. Matthew Wallace's suicide note, framed. When PCs find this note, give them a copy.

Encounter #5: Back at the Hotel

Use this when the PCs first return to their hotel:

> In the apparent safety of your rooms, you attempt to rest, recuperate and plan. Unfortunately, you notice that the building itself is beginning to vibrate, as if being shaken gently by some strong force.

Any PC who looks out the window will see a giant eye looking back. It's the ghost, in the form of King Kong. Remember to make Fear checks. The ghost attacks by sticking one of Kong's arms in a window, attempting to grab a PC. When "Kong" finally grabs a PC he carries his victim off the theater and places him or her on the roof. Improvise — go for total fear and total laughs. If the party uses firearms they will alert the other guests. None of the other guests saw the ghost or felt the tremor, and they will be curious about what caused the ruckus. If the PCs are silly enough to mention ghosts or giant apes the NPCs will show interest in a different vein, as follows: "You saw what?" "It looked like what?" "Hmmmm, how long will you be with us?" The other guests will simply assume that the PCs are either drunk or crazy. The desk clerk will threaten to call the police if there has been any damage to the premises. The party can mollify him by promising to pay for the damages.

Encounter #6: Further Encounters at the Theatre

Each time the PCs enter the auditorium of the theater, they will find themselves in a different movie scene, with the creature taking the role of the attacker and using Total Illusion to provide the supporting cast. The CM may improvise scenes from his favorite films, or use the following:

1. A street shootout from *The Godfather.*
2. The moor scene from *An American Werewolf in London,* with the PCs playing the roles of the victims.
3. A PC vanishes — seemingly snatched by ghosts who come and go from a TV set in front of the movie screen.
4. The PCs are chased through suburban streets by a masked killer who can't be stopped — remember *Halloween?*
5. *Alien.* An acid blooded, double jawed, grotesque creature, is groping for the PCs.

Encounter #7: Winning

There are two ways the PCs can win:

1. They can have the good sense to get out, write a very favorable reappraisal of Matthew Wallace's films and get it published through S.A.V.E.'s influence. Leaving a copy of this in the theater will allow the ghost to pass on to the next realm.
2. They can use S.A.V.E.'s money, and the willing consent of the theater owner, to stage a Matthew Wallace film festival. They will, of course, have to find some way to pack the house and make sure the audience acts appreciative. S.A.V.E. doesn't have enough envoys available to pack the house — they'll have to come up with a scheme of their own.

Letter to the Envoys

Oct. 15, 1986

Dear Fellow Envoys:

Your assistance is needed in an urgent matter.

Cornwell, Illinois blends imperceptibly into the large number of towns in the greater Chicago area, distinguished only by the fact that as a working class community, it is slowly dying. The "downtown" area shows serious signs of decay, and the houses in the residential neighborhoods look old — not the type to attract new buyers.

Of course, community life continues. The high school has about 6,000 students, many of whom never make it to graduation. One reason a few never make it to graduation is the occasion of S.A.V.E.'s interest in the town.

It was in November, 1985, that the disappearances began. Teens wandering downtown after school simply disappeared, never to be heard from again. The first several disappearances drew quite a bit of attention from the local media and police; tighter patrols were instituted, students at the school were warned, parents groups were organized.

For a short time, these measures seemed to work. Then the pattern of disappearances changed: students who went anywhere after school began vanishing.

S.A.V.E. was alerted when the Cornwell police made a major "break" in the case, the discovery of a mass grave in an abandoned lot adjacent to the Rialto Theatre. In April, 1986, police disinterred more than 100 bodies from the site. Many were decayed beyond recognition, but those that weren't revealed an interesting common characteristic: two small puncture wounds in the neck.

The town was shocked, dismayed, numbed with disbelief. The abandoned lot was paved over, made into a municipal parking lot. The Rialto Theatre, its reputation ruined by the proximity of such a notorious site, closed its doors.

S.A.V.E. also took action. Six investigators were sent to Cornwell, Illinois. They disappeared.

Your mission is simple: Find the fate of our envoys, and find and destroy the agent from the Unknown responsible. Reservations have been made for you at the Haven Hotel, very near the Rialto Theatre in Cornwell. Funding is available, as usual. You should check into the hotel at 10 a.m. Oct 17th.

Good Luck,

Gordon Pym
Regional Coordinator
S.A.V.E.

Matthew Wallace's Suicide Note

This is the end, the final fade to black.

My work is rejected, and my work was my life, so I have determined to end it all.

Perhaps, some day, the historians of this great medium, the historians of film, will be kinder to me than the fickle public of the present day. Perhaps, someday, even the public will recognize my worth. But it will not be in my lifetime.

I exit, a fallen star, to the vast Unknown.

Matthew Wallace

Multi-class characters:

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The next generation

by Vince Garcia

With the revisions that the AD&D® game has undergone, and those it has yet to undergo, perhaps the time has come to address the subject of multi-classed characters. The process for handling them has always been a cumbersome one, requiring the player to roll several different hit dice and divide the result by the number of classes. The player also must keep track of two or more different experience point totals, experience levels, weapon/non-weapon proficiencies, et. al. This article offers one method for eliminating most of the extra bookkeeping multi-classed characters currently require.

In the pages ahead, every multi-class combination that the UNEARTHED ARCANA update in DRAGON® magazine #103 allows for player characters has been charted out, combining each class' experience requirements into a single listing. Now, instead of keeping track of several experience totals, a single total is kept as though the character had but one class. To illustrate this, a beginning cleric/fighter presently requires 1,500 experience points to reach 2nd level in the cleric class, and 2,000 to do likewise in the fighter class. With this system, the totals are combined, so the character needs to earn a flat 3,500 experience points to become 2nd level.

Regarding hit points, the old system of rolling separate dice for each class, adjusting each die for constitution, and then dividing the total by the number of classes has been eliminated in favor of a single roll which most adequately covers the range of hit points the character could expect to have. referring back to the cleric/fighter, he normally would roll a d8 and a d10, dividing the result by the two classes. If he rolled maximum hit points, he would end up with a 9 (after the division). The new system therefore defines the character's hit point range as a d9. Since this die does not exist, a small table based on a percentile dice roll will synthesize a d9 (see table 1). In other cases, a d12, d10, d8, d6, d5, d4, or d3 would be rolled as indicated.

At higher levels, when one or more of the classes no longer rolls hit dice while another still does, the hit point bonus per additional level is added to any remaining potential for rolled hit points in the other classes, and the process is repeated to change the hit die if necessary. For example, a ranger/magic-user would normally make his last roll of two separate hit dice at 10th level (with our new system, he would have been using a d6 up to this point). At 11th level, the magic-user class would have thrown a last d4 while the ranger class would allot a flat 2 hit points. The character would therefore be entitled to a maximum of 3 hit points (after dividing his maximum potential result of 6 by the two classes). We thus use a d3 to determine 11th level hit points. At 12th level, both classes allot flat hit points of 2 and 1 respectively, which when divided equals 1.5, which we round up to 2 hit points.

Of course, some multi-classed characters have different cut-off points when one class may no longer increase in level. When this happens, the character will only advance in the remaining class(es). The experience requirements for the remaining class(es) should be taken from the appropriate table, one of the dual-class tables from this article, or a single-class table from the rules. The character does not lose experience as he would in the regular AD&D rules. If you think this gives the multi-classed character too much of an edge, prorate the experience requirement according to the original number or classes: times two for a two-classed character advancing in one class, times three for a three-classed character advancing in one class, or times one and a half for a three-classed character advancing in two classes.

If one of the character's classes is a fighter class, there might be a difference in the constitution bonus each class is entitled to, since only fighter classes can get more than two points per die. In this system the character gets the fighter's constitution bonus for every fighter level he gains, but the bonus drops when fighter advancement stops. In the example above, assuming that the ranger/magic-user had a constitution of 17, the character would get a +3 to each d6 rolled, but only +2 to the d4s rolled at 7th-11th level.

In the case of weapon/non-weapon proficiencies, rather than allowing a gratuitous number of slots due to the extra classes, we average the total in the streamlined system. Going back to the cleric/fighter, he would normally begin play with six weapon proficiencies (two from the cleric class and four from the fighter class), and five non-weapon proficiencies (again, totaled from both classes). Dividing these totals by the two classes, our system allots the player three weapon and three non-weapon proficiencies (rounding upward). While the character loses some extra proficiency slots, he does enjoy the privilege of making attacks with all weapons on the fighters' table. (In combinations that don't include a fighter class, the character attacks on the most favorable table.)

Rather than gaining a proficiency slot every four levels as a cleric and every three levels as a fighter, we take the average level of acquisition (3.5 levels) and round up. Thus, the character will gain a weapon/non-weapon proficiency every four levels of experience.

If a character ceases to advance in one of his classes, he will gain proficiency slots as applicable to the class(es) he still advances in. The character gains his next proficiency slot at the level indicated for his original multi-classed combination, thereafter he gains proficiencies at a new rate as applicable to the remaining classes. For example, a cleric/fighter/magic-user gains proficiencies at levels 5, 9, 13, etc. If the character stopped advancing as a fighter at level 6, he would get his next proficiencies at level 9. Thereafter he would gain proficiencies as though he were a cleric/magic-user (although he still uses the cleric/fighter/magic-user experience table for level advancement).

Future weapon proficiencies will still allow the character to attack on the most favorable table, but only at the highest level attained in the most favorable class).

Finally, multi-classed characters are entitled to a 10% experience point bonus only if all classes qualify for this.

Will using this system make multi-class characters too powerful — or too weak? Yes or no or maybe. It depends on the campaign. Many multi-classed characters will find themselves with a long wait until the next level. But then there should be a cost for those extra abilities — using armor and casting spells; making use of edged weapons when a cleric, et al. And despite the fact that level advancement in some areas will be retarded due to another experience-syphoning class, using a simpler, more organized system might outweigh the extra liabilities — or benefits — incurred. As always, it's the DM's choice.

Observant readers will have noted that the range of some of the multi-class tables exceed the limits attainable under normal circumstances by non-human characters. There are several reasons for this, the first being to cover those rare occasions when a character, through the use of wishes, godlike ability scores, or a deity's grant may attain greater level than normally permissible. The second reason is to allow for any future official rulings increasing the levels

demi-humans may reach (No planned obsolescence here!) A more important reason — to me at least — is for those DM's and players who are ready to address the last question on the subject of multi-classed characters: Is it time to do away with limiting multi-classed capabilities to demi-humans and split-classed capabilities to humans? To some extent, the potential to split-class has always existed for half-elves (see the bard). In my own campaign, I've allowed demi-humans to become split-classed with no adverse effects. I've never experimented with human multi-classed characters, so I'm unsure what the result would be. On one hand, they might seem overwhelmingly powerful, with the potential of unlimited level advancement. But, a half-elf druid/thief has that capacity now. If such characters aren't campaign busters, perhaps it's because of the built-in limiting factor of the massive experience point requirements. It takes a tremendous amount of experience to climb from medium to high level — the kind of experience that doesn't come easily in reasonable campaigns.

In the end, if you take a hard, realistic approach to the subject, there's no logical reason why a demi-human couldn't choose to study a new field at a time subsequent to entering the campaign as something else — or why a human couldn't function in two classes simultaneously.

Ultimately, removing the dividing line between the races as an experiment might well result in a new and exciting flavor to the game for all. On the other hand....

Editor's Note: On the other hand, there is a hard, logical reason for treating character races differently. The game's designer started with a basic assumption: humans and demi-humans think and act differently; hence the different rules covering them. Once you begin to remove the dividing lines between character races you start getting characters that are all very much alike, thus defeating the purpose of having different character races in the first place.

Table 1: Cleric/fighter

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,500	1	2/3	1/1-4 levels	01-11: 1 point
3,501-7,000	2			12-22: 2 points
7,001-14,000	3			23-33: 3 points
14,001-31,000	4			34-44: 4 points
31,001-62,500	5			45-55: 5 points
62,501-125,000	6			56-66: 6 points
125,001-235,000	7			67-77: 7 points
235,001-475,000	8			78-88: 8 points
475,001-950,000	9			89-00: 9 points
950,001-1,425,000	10			Use table above
1,475,001-1,900,000	11			3 points

475,000 per level above 10th. Cleric/fighters gain 3 hit points per level above 9th.

Table 2: Cleric/ranger

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,750	1	3/3	1/1-4 levels	d12
3,751-7,500	2			d8
7,501-16,000	3			d8
16,001-33,000	4			d8
33,001-67,500	5			d8
67,501-155,000	6			d8
155,001-270,000	7			d8
270,001-460,000	8			d8
460,001-785,000	9			d8
785,001-1,335,000	10			d5
1,335,001-1,885,000	11			2 points

550,000 points per level above 11th. Cleric/rangers gain 2 hit points per level above 10th.

Table 3: Cleric/magic-user

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,000	1	2/3	1/2-5 levels	d6
4,001-8,000	2			d6
8,001-16,000	3			d6
16,001-35,500	4			d6
35,501-67,500	5			d6
67,5001-115,000	6			d6
115,001-200,000	7			d6
200,001-285,000	8			d6
285,001-625,000	9			d6
625,001-975,000	10			d3
975,001-1,575,000	11			d3
1,575,001-2,175,000	12			2 points

600,000 points per level above 12th. Cleric/magic-users gain 2 hit points per level above 11th.

Table 4: Cleric/illusionist

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,750	1	2/3	1/2-5 levels	d6
3,751-7,500	2			d6
7,501-15,000	3			d6
15,001-31,000	4			d6
31,001-62,500	5			d6
62,501-115,000	6			d6
115,001-205,000	7			d6
205,001-370,000	8			d6
370,001-670,000	9			d6
670,001-1,115,000	10			d3
1,115,001-1,560,000	11			2 points

445,000 points per level above 11th. Cleric/illusionists gain 2 hit points per level above 10th.

Table 5: Cleric/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-2,750	1	2/3	1/1-4 levels	01-14: 1 point
2,751-5,500	2			15-28: 2 points
5,501-11,000	3			29-42: 3 points
11,001-23,000	4			43-56: 4 points
23,001-47,500	5			57-70: 5 points
47,501-97,500	6			71-84: 6 points
97,501-180,000	7			85-98: 7 points
180,001-345,000	8			99-00: reroll
345,001-620,000	9			use table above
620,001-905,000	10			d4
905,001-1,350,000	11			2 points

445,000 points per level above 11th. Cleric/thieves gain 2 hit points per level above 10th.

Table 6: Cleric/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-2,750	1	2/3	1/1-4 levels	01-14: 1 point
2,751-5,500	2			15-28: 2 points
5,501-11,000	3			29-42: 3 points
11,001-23,000	4			43-56: 4 points
23,001-47,500	5			57-70: 5 points
47,501-100,000	6			71-84: 6 points
100,001-185,000	7			85-98: 7 points
185,001-350,000	8			99-00: reroll
350,001-630,000	9			use table above
630,001-925,000	10			d4
925,001-1,400,000	11			2 points

475,000 points per level above 11th. Cleric/thief-acrobats gain 2 hit points per level above 10th.

Table 7: Cleric/assassin

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,000	1	3/3	1/1-4 levels	01-14: 1 point
3,001-6,000	2			15-28: 2 points
6,001-12,000	3			29-42: 3 points
12,001-25,000	4			43-56: 4 points
25,001-52,000	5			57-70: 5 points
52,001-104,500	6			71-84: 6 points
104,501-209,500	7			85-98: 7 points
209,501-424,500	8			99-00: reroll
424,501-749,500	9			use table above
749,501-1,099,500	10			d4
1,099,501-1,474,500	11			d4
1,474,501-1,874,500	12			d4
1,874,501-2,349,500	13			d4
2,349,501-3,074,500	14			d4
3,074,501-3,299,500	15			d4

From 15th level, the cleric/assassin may only advance in the cleric class, requiring 225,000 experience points per level to do so. He will also gain 2 hit points per cleric level above 15th.

Table 8: Druid/fighter

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,000	1	3/3	1/4-4 levels	01-11: 1 point
4,001-8,000	2			12-22: 2 points
8,001-15,500	3			23-33: 3 points
15,501-30,500	4			34-44: 4 points
30,501-55,000	5			45-55: 5 points
55,001-105,000	6			56-66: 6 points
105,001-185,000	7			67-77: 7 points
185,001-340,000	8			78-88: 8 points
340,001-625,000	9			89-99: 9 points
625,001-950:000	10			00: reroll
950,001-1,300,000	11			d6
1,300,001-2,000,000	12			d6
2,000,001-3,000,000	13			d6
3,000,001-4,750,000	14			d6
4,750,001-5,500,000	15			d6
5,500,001-6,250,000	16			2 points

750,000 points per level above 16th. Druid/fighters gain 2 hit points per level above 15th.

Table 9: Druid/ranger

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,450	1	3/3	1/1-4 levels	d12
4,451-8,900	2			d8
8,901-17,900	3			d8
17,901-32,900	4			d8
32,901-60,400	5			d8
60,401-125,000	6			d8
125,001-210,400	7			d8
210,401-315,400	8			d8
315,401-450,400	9			d8
450,401-850,400	10			d8
850,401-1,275,400	11			d5
1,275,401-2,050,400	12			d5
2,050,401-3,125,400	13			13d5
3,125,401-4,950,400	14			d5
4,950,401-5,775,400	15			d5
5,775,401-6,600,400	16			2 points

825,000 points per level above 16th. Druid/rangers gain 2 hit points per level above 15th.

Table 10: Druid/magic-user

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,500	1	2/3	1/2-6 levels	d6
4,501-9,000	2			d6
9,001-18,000	3			d6
18,001-35,500	4			d6
35,501-60,500	5			d6
60,501-95,500	6			d6
95,501-150,500	7			d6
150,501-225,500	8			d6
225,501-375,500	9			d6
375,501-575,500	10			d6
575,501-1,050,500	11			d4
1,050,501-1,875,500	12			d4
1,875,501-3,000,500	13			d4
3,000,501-4,875,500	14			d4
4,875,501-5,750,500	15			d4
5,750,501-6,625,500	16			1 point

875,000 points per level above 16th. Druid/magic-users gain 1 hit point per level above 15th.

Table 11: Druid/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,250	1	2/3	1/1-5 levels	01-14: 1 point
3,251-6,500	2			15-28: 2 points
6,501-12,500	3			29-42: 3 points
12,501-22,500	4			43-56: 4 points
22,501-40,000	5			57-70: 5 points
40,001-77,500	6			71-84: 6 points
77,501-130,000	7			85-98: 7 points
130,001-200,000	8			99-00: reroll
200,001-285,000	9			use table above
285,001-420,000	10			use table above
420,001-740,000	11			d5
740,001-1,410,000	12			d5
1,410,001-2,380,000	13			d5
2,380,001-4,100,000	14			d5
4,100,001-4,820,000	15			d5
4,820,001-5,540,000	16			2 points

720,000 points per level above 16th. Druid/thieves gain 2 hit points per level above 15th.

Table 12: druid/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,250	1	2/3	1/1-5 levels	01-14: 1 point
3,251-6,500	2			15-28: 2 points
6,501-12,500	3			29-42: 3 points
12,501-22,500	4			43-56: 4 points
22,501-40,000	5			57-70: 5 points
40,001-65,000	6			71-84: 6 points
65,001-95,000	7			85-98: 7 points
95,001-175,000	8			99-00: reroll
175,001-265,000	9			use table above
265,001-410,000	10			use table above
410,001-760,000	11			d5
760,001-1,460,000	12			d5
1,460,001-2,460,000	13			d5
2,460,001-4,210,000	14			d5
4,210,001-4,960,000	15			d5
4,960,001-5,710,000	16			2 points

750,000 points per level above 16th. Druid/thief-acrobats gain 2 hit points per level above 15th.

Table 13: Fighter/magic-user

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,500	1	3/2	1/2-5 levels	01-14: 1 point
4,501-9,000	2			15-28: 2 points
9,001-18,000	3			29-42: 3 points
18,001-40,500	4			43-56: 4 points
40,501-75,000	5			57-70: 5 points
75,001-130,000	6			71-84: 6 points
130,001-215,000	7			85-98: 7 points
215,001-385,000	8			99-00: reroll
385,001-750,000	9			use table above
750,001-1,125,000	10			d4
1,125,001-1,750,000	11			d4
1,750,001-2,375,000	12			3 points

625,000 experience points per level above 12th. Fighter/ magic-users gain 2 points per level above 11th.

Table 14: Fighter/illusionist

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,250	1	3/2	1/2-5 levels	01-14: 1 point
4,251-8,500	2			15-28: 2 points
8,501-17,000	3			29-42: 3 points
17,001-34,000	4			43-56: 4 points
34,001-68,000	5			57-70: 5 points
68,001-128,000	6			71-84: 6 points
128,001-218,000	7			85-98: 7 points
218,001-393,000	8			99-00: reroll
393,001-718,000	9			use table above
718,001-1,180,000	10			d4
1,180,001-1,658,000	11			2 points

470,000 points per level above 11th. Fighter/illusionists gain 2 points per level above 10th.

Table 15: Fighter/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,250	1	3/3	1/1-4 levels	d8
3,251-6,500	2			d8
6,501-13,000	3			d8
13,001-28,000	4			d8
28,001-55,000	5			d8
55,001-112,500	6			d8
112,501-195,000	7			d8
195,001-360,000	8			d8
360,001-660,000	9			d8
660,001-970,000	10			d4
970,001-1,440,000	11			3 points

470,000 points per level above 11th. Fighter/thieves gain 3 points per level above 10th.

Table 16: Fighter/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,250	1	3/3	1/1-4 levels	d8
3,251-6,500	2			d8
6,501-13,000	3			d8
13,001-28,000	4			d8
28,001-55,000	5			d8
55,001-115,000	6			d8
115,001-200,000	7			d8
200,001-375,000	8			d8
375,001-680,000	9			d8
680,001-985,000	10			d4
985,001-1,485,000	11			3 points

500,000 points per level above 11th. Fighter/thief-acrobats gain 3 hit points per level above 10th.

Table 17: Fighter/assassin

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,500	1	4/2	1/1-4 levels	d8
3,501-7,000	2			d8
7,001-14,000	3			d8
14,001-30,000	4			d8
30,001-59,500	5			d8
59,501-119,500	6			d8
119,501-224,500	7			d8
224,501-449,500	8			d8
449,501-799,500	9			d5
799,501-1,174,500	10			d5
1,174,501-1,574,500	11			d5
1,574,501-1,999,500	12			d5
1,999,501-2,499,500	13			d5
2,499,501-3,249,500	14			d5
3,249,501-3,499,500	15			d5

From 15th level, the fighter/assassin may only advance in the fighter class, requiring 250,000 points per level to do so. The fighter/assassin gains 3 points per fighter level above 15th.

Table 18: Ranger/magic-user

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,750	1	2/3	1/2-5 levels	d10
4,751-9,500	2			d6
9,501-20,000	3			d6
20,001-42,500	4			d6
42,501-80,000	5			d6
80,001-150,000	6			d6
150,001-240,000	7			d6
240,001-360,000	8			d6
360,001-575,000	9			d6
575,001-1,025,000	10			d6
1,025,001-1,725,000	11			d3
1,725,001-2,425,000	12			2 points

700,000 points per level above 12th. Ranger/magic-users gain 2 hit points per level above 11th.

Table 19: Magic-user/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,750	1	2/3	1/2-5 levels	d5
3,751-7,500	2			d5
7,501-15,000	3			d5
15,001-32,500	4			d5
32,501-60,000	5			d5
60,001-102,500	6			d5
102,500-160,000	7			d5
160,001-245,000	8			d5
245,001-410,000	9			d5
410,001-595,000	10			d4
595,001-1,190,000	11			2 points

595,000 points per level above 11th. Magic-user thieves gain 2 hit points per level above 11th.

Table 20: Magic-user/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,750	1	2/3	1/2-5 levels	d5
3,751-7,500	2			d5
7,501-15,000	3			d5
15,001-32,500	4			d5
32,501-60,000	5			d5
60,001-105,000	6			d5
105,001-165,000	7			d5
165,001-260,000	8			d5
260,001-430,000	9			d5
430,001-625,000	10			d5
625,001-1,250,000	11			d4
1,250,001-1,875,000	12			2 points

625,000 points per level above 12th. Magic-user thief-acrobats gain 2 points per level above 11th.

Table 21: Magic-user/assassin

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,000	1	2/3	1/2-5 levels	d5
4,001-8,000	2			d5
8,001-12,000	3			d5
12,001-30,500	4			d5
30,501-60,500	5			d5
60,501-105,500	6			d5
105,501-185,500	7			d5
185,501-330,500	8			d5
330,501-545,500	9			d5
545,501-795,500	10			d5
795,501-1,320,500	11			d5
1,320,501-1,870,500	12			d4
1,870,501-2,495,500	13			d4
2,495,501-3,370,500	14			d4
3,370,501-3,745,500	15			d4

From 15th level, the magic-user/assassin may only advance in the magic-user class, requiring 375,000 points per level to do so. He will also gain 2 hit points per level.

Table 22: Illusionist/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,500	1	2/3	1/2-5 levels	d5
3,501-7,000	2			d5
7,001-14,000	3			d5
14,001-28,000	4			d5
28,001-55,000	5			d5
55,001-102,500	6			d5
102,501-165,000	7			d5
165,001-255,000	8			d5
255,001-380,000	9			d5
380,001-660,000	10			d5
660,001-1,100,000	11			2 points

440,000 points per level above 11th. Illusionist/thieves gain 2 hit points per level above 10th.

Table 23: Illusionist/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,500	1	2/3	1/2-5 levels	d5
3,501-7,000	2			d5
7,001-14,000	3			d5
14,001-28,000	4			d5
28,001-55,000	5			d5
55,001-105,001	6			d5
105,001-170,000	7			d5
170,001-270,000	8			d5
270,000-400,000	9			d5
400,001-690,000	10			d5
690,001-1,160,000	11			2 points

470,000 points per level above 11th. Illusionist/thief-acrobats gain 2 points per level above 10th.

Table 24: Illusionist/assassin

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-3,750	1	2/2	1/2-5 levels	d5
3,751-7,500	2			d5
7,501-15,500	3			d5
15,501-30,000	4			d5
30,001-59,500	5			d5
59,501-109,500	6			d5
109,501-194,500	7			d5
194,501-344,500	8			d5
344,501-519,500	9			d5
519,501-864,500	10			d5
864,501-1,234,500	11			d4
1,234,501-1,629,500	12			d4
1,629,501-2,099,500	13			d4
2,099,501-2,819,500	14			d4
2,819,501-3,539,500	15			d4

From 15th level, the illusionist/assassin may only advance in the illusionist class, requiring 220,000 points per level to do so. He will also gain 1 hit point per level above 15th.

Table 25: Cleric/fighter/magic-user

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-6,000	1	3/3	1/2-4 levels	01-14: 1 point
6,001-12,000	2			15-28: 2 points
12,001-14,000	3			29-42: 3 points
24,001-53,500	4			44-56: 4 points
53,501-102,500	5			57-70: 5 points
102,501-185,000	6			71-84: 6 points
185,001-305,000	7			85-98: 7 points
305,001-590,000	8			99-00: reroll
590,001-1,180,000	9			use table above
1,180,001-1,790,000	10			D3
1,790,001-2,630,000	11			D3
2,630,001-3,480,000	12			2 points

850,000 points per level above 12th. Cleric/fighter/magic-users gain 2 hit points per level above 11th.

Table 26: Cleric/fighter/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,750	1	3/3	1/1-4 levels	d8
4,751-9,500	2			d8
9,501-19,000	3			d8
19,001-41,000	4			d8
41,001-82,500	5			d8
82,501-167,500	6			d8
167,501-305,000	7			d8
305,001-595,000	8			d8
595,001-1,210,000	9			d8
1,210,001-1,615,000	10			d8
1,615,001-2,350,000	11			2 points

695,000 points per level above 11th. Cleric/fighter/thieves gain 2 points per level above 10th.

Table 27: Cleric/fighter/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-4,470	1	3/3	1/1-4 levels	d8
4,471-9,500	2			d8
9,501-19,000	3			d8
19,001-41,000	4			d8
41,001-82,500	5			d8
82,501-170,000	6			d8
170,001-310,000	7			d8
310,001-600,000	8			d8
600,001-1,130,000	9			d8
1,130,001-1,675,000	10			d4
1,675,001-2,400,000	11			2 points

725,000 experience points per level above 11th. Cleric/fighter/ thief-acrobats gain 2 hit points per level above 10th.

Table 28: Cleric/magic-user/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-5,250	1	2/3	1/2-5 levels	d6
5,251-10,500	2			d6
10,501-21,000	3			d6
21,001-45,500	4			d6
45,501-87,500	5			d6
87,501-157,500	6			d6
157,501-270,000	7			d6
270,001-470,000	8			d6
470,001-860,000	9			d6
860,001-1,270,000	10			d4
1,270,001-2,090,000	11			d3
2,090,001-2,930,000	12			2 points

840,000 points per level 11th. Cleric/magic-user/thieves gain 2 points per level above 11th.

Table 29: Cleric/magic-user/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-5,250	1	2/3	1/2-5 levels	d6
5,251-10,500	2			d6
10,501-21,000	3			d6
21,001-45,500	4			d6
45,501-87,500	5			d6
87,501-160,000	6			d6
160,001-275,000	7			d6
275,001-485,000	8			d6
485,001-880,000	9			d6
880,001-1,300,000	10			d4
1,300,001-2,160,000	11			d3
2,150,001-2,970,000	12			2 points

850,000 points per level above 12th. Cleric/magic-user/ thief-acrobat gain 2 hit points per level above 12th.

Table 30: Fighter/magic-user/thief

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-5,750	1	3/3	1/2-5 levels	d6
5,751-11,500	2			d6
11,501-23,000	3			d6
23,001-50,500	4			d6
50,501-95,000	5			d6
95,001-172,500	6			d6
172,501-285,000	7			d6
285,001-495,000	8			d6
495,001-910,000	9			d6
910,001-1,345,000	10			d4
1,345,001-1,940,000	11			d3
1,940,001-2,785,000	12			2 points

845,000 points per level above 12th. Fighter/magic-user/thieves gain 2 hit points per level above 11th.

Table 31: Fighter/magic-user/thief-acrobat

Exp. Points	Exp. level	Initial Weapon/ non-weapon proficiencies	Additional proficiencies gained	Hit dice
0-5,750	1	3/3	1/2-5 levels	d6
5,751-11,500	2			d6
11,501-23,000	3			d6
23,001-50,500	4			d6
50,501-95,000	5			d6
95,001-175,000	6			d6
175,001-290,000	7			d6
290,001-510,000	8			d6
510,001-930,000	9			d6
930,001-1,375,000	10			d4
1,375,001-2,250,000	11			d3
2,250,001-3,125,000	12			2 points

875,000 points per level above 12th. Fighter/magic-user/ thief-acrobats gain 2 hit points per level above 11th.

With Great Power Comes Great Responsibility

by William Tracy

Hello there, I'm William Tracy, and this is the first installment of a regular column on the MARVEL SUPER HEROES™ game.

The Origin of the Column

I recently suggested to Jean Rabe that the Newszine have a MARVEL SUPER HEROES game column. She agreed such a column would be a good idea and promptly found someone to write it — me. The POLYHEDRON™ Newszine, it seems, is what the network's membership makes it.

The First Topic

Since the network needs tournaments, I'd like to discuss how to write MARVEL SUPER HEROES scenarios for RPGA™ tournament use. Now that I have written this particular column I know why some writers at conventions always roll their eyes when someone asks how they come up with their ideas. No two people's creative processes are alike, and its often hard to tell where any given idea came from. I offer a few tips based on what works best for me, and the basic method I use to create a MARVEL SUPER HEROES tournament. I don't guarantee that following them to the letter will allow you to write Class 1000 material, but I think they will be useful.

Equipment

Before starting to write the tournament, you should have a few items. You should have either the Basic or the Advanced MARVEL SUPER HEROES Game — You can write a tournament using either set of rules. Get as many of the MARVEL SUPER HEROES game adventures and resource books as you can afford. The resource books might have statistics on some of the characters you wish to use in your tournament, as might some of the adventures. If you study the adventures, you can make sure you don't use a plot similar to one that already has been published; you also get a good look at how an adventure is put together.

You definitely need to have the *Official Handbook Of The Marvel Universe* comic book series. This alphabetical listing of important characters, places and objects in the Marvel Universe is an invaluable aid.

Now that you have everything together, it is time to start thinking about the actual plot and structure of the tournament.

A Different Angle

Instead of working out the plot first, I pick out the heroes and villains I want to put in the tournament. By picking out the characters first, the basic plot of the adventure almost builds itself. This happens because the complete background and the M.O. of the characters are already there. Thus, I know the methods the villain probably will use. The characters of the Marvel Universe all have established backgrounds and personalities, they won't act out of character unless there is a special reason.

There are several different ways you can choose the heroes. You could pick an established team of heroes, such as the X-Men or the Avengers. But don't limit yourself to current teams. Older teams that are no longer in existence, such as the Defenders or the Champions also would make an interesting tournament group.

Another method, which is used frequently, is for a number of independent heroes to accidentally find themselves involved in the same case. A good example of this is TSR's *Lone Wolves* adventure. The best place for this sort of adventure, of course, is New York City, which has the highest super hero population density in the United States. This allows the designer to arrange for heroes who have never met to work together. Try to pick heroes that can work together, groups of heroes that have similar abilities and temperaments makes for a dull game. A group with a variety of skills and contrasting personalities will work better.

This is not to say that the characters cannot share some common traits. Try bringing together a group of heroes who have some sort of common theme. For example, a number of the world's magic-using heroes could be called together to defeat some powerful mystic menace. I used this method for a tournament scenario titled The Challenge, which used the Marvel Universe's various martial arts characters. *She Rampage*, which was published in POLYHEDRON newszine #27 also used this principle.

The final method is to simply to create new super heroes and provide adequate information on their backgrounds and personalities. The problem with this is that the designer must be sure to provide enough information for each hero to be properly role-played.

The Plot

There are three basic plot lines. The plot of any Marvel tournament will be built on a foundation consisting of one or more of these basic plot lines.

The first basic plot line is the simple revenge motive. This is employed by a villain or villains wishing to hurt a hero who has beaten the villain or villains in the past. This can involve publicly humiliating the hero or framing the hero for some crime he didn't commit. This plot sometimes even includes trying to kill the hero or someone the hero cares for.

The next basic plot hinges on greed. The villain is out to make as much money as possible, and usually through illegal means. This could include robbery, kidnapping, blackmail, and even assassination. This plot line usually will be the simplest, with the heroes trying to stop the criminals before they complete their crime.

The final basic plot involves lust for power. These are the type of plots concocted by such megalomaniacs as Dr. Doom. The villain might be interested in gaining some money through his actions, but he is mostly out for power. These are the plots of would-be world conquerors. This plot often involves some sort of new weapon or machine with which the villain will threaten the world, or that gives him control over others.

A tournament module will usually contain at least one of these basic plots. Often it will contain two or three of the basic plots. As I said before, the nature of the plot will depend a lot on who the heroes and villains of the tournament are. It is very important to really know the characters that you plan to use in your tournament.

The Plot Structure

The information in this section has to be credited to Michael Dobson, who passed along the following ideas at this year's Glathricon. He told me that there are three different plot structures that can be used in an adventure.

The first plot structure is the closed line. In this kind of adventure, the characters usually have little or no control over the actual movement of the plot line. They are basically lead around by their noses, having no real choices. There are good and bad points to this kind of plot structure. First, the players will usually not like that kind of plot. But anyone who reads comics knows that heroes are sometimes put in situations like that, with no real control over their destiny. But in the end, the hero always finds some way to thwart the villain's scheme. As long as the designer makes sure that at least in the end the players have a way to break free of the villain's calculated plans, it is okay. This type of plot structure is best suited for one round tournaments. It is the easiest type of plot structure to write, but it is also the least suited for adventures.

Be warned, this type of adventure can be occasionally accepted for tournaments, but it probably will not be chosen for professional publication.

The next structure uses a flow chart system. In other words, at certain points in the plot the heroes can make decisions that branch off from the main plot. But eventually this branching off will lead back to the main plot line. This kind of plot is probably best suited for tournament play, letting the characters have some choice and at the same time keeping them attached to a central plot. This kind of plot will usually be accepted for publication, but it has to be real good.

The final plot structure is the rubber band structure. It is similar to the flow chart system, with the characters able to branch off from the main plot line. The difference is that they can branch out even farther, as long as there is always a slight push back toward the main plot line. In other words, the characters can drift farther and farther away from the main plot line, but sooner or later they will be compelled (snapped) back into the main plot line. This is the hardest kind of adventure to write, since you have to plan ahead for a lot more potential player actions. This type of plot structure is best used in multi-round events.

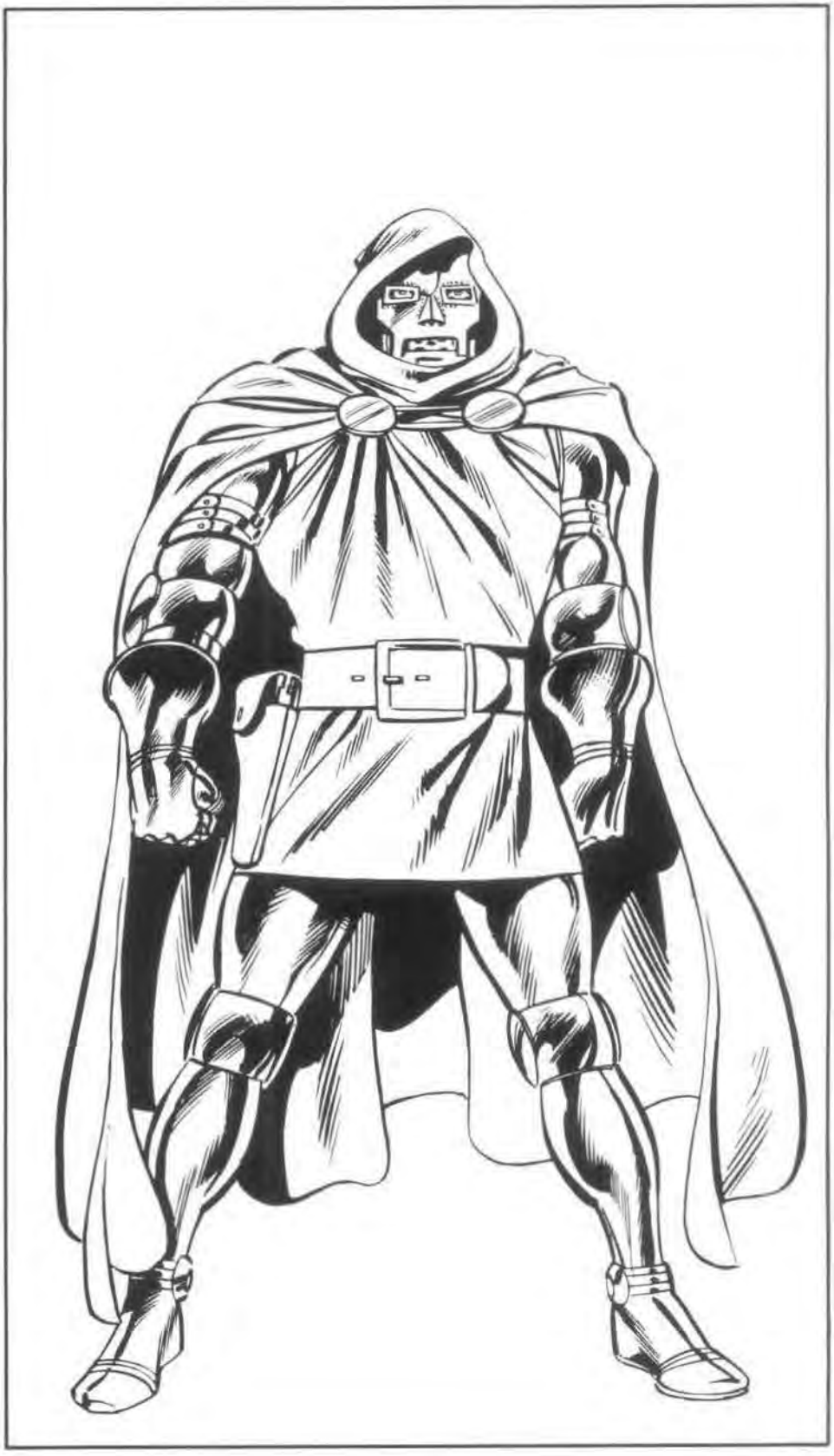
Finally, be sure to match the right type of plot with the right villain. Dr. Doom is going to use complicated plots to gain power or to get revenge against his enemies. On the other hand, crooks like the Vulture are out for money, with revenge sometimes thrown in.

Some Added Spice

After you decide who the characters are going to be and what the basic plot and plot structure is, it is time to actually write the adventure. While writing you might want to add a few of the extras often added to comic book plots. Throw in a few inept thugs as a warm up encounter. You might want to add some new piece of technology; a weapon or some sort of machine. One of my favorite items is the power enhancer, this increases the villain's regular powers or gives him new ones. A good Marvel tournament should usually contain one encounter where the heroes must rescue some innocent bystanders while the villains make their getaway.

Of course, be sure to type it neatly and as correctly as possible, try to avoid grammatical errors as well as typing errors. Be sure the whole tournament is consistent and logical. Make sure you haven't left anything important out. It is a good idea to give the scenario to a friend and let him run some players through it. Sit through the session and make note of any problems that arise and any comments the GM and players might make. Having someone else run the playtest is important. Anyone who runs an adventure he wrote tends to compensate for blank areas with knowledge that nobody else has. If you do this neither you nor your players will notice that something is missing.

Til next time, have a blast.



Where Have All The Scenarios Gone?

or Reruns are in the Offing

One of the RPGA™ Network's nicest features is the tournaments it makes available to conventions throughout the United States and other countries. Tournaments are available for a great variety of game systems.

The majority of the tournaments are written by RPGA members. HQ has been receiving a steady stream of these tournament submissions during the past several months, but the submissions are not keeping up with the demand, which has grown to a raging torrent.

If tournament submissions do not increase, HQ is going to be forced to send AD&D® game tournaments to conventions in regions where those particular tournaments have already had exposure. It is not something we look forward to, but it may be the only way we can meet the demand.

Many conventions which ask for multiple RPGA tournaments encourage members of their staffs to contribute an adventure or two, which are sent to HQ for approval. To show appreciation to those convention organizers who do this, we make a special effort to give them an additional tournament or two which has not been played in their area. In the near future, conventions which provide none of their own RPGA tournament scenarios might find that HQ can only send them tournaments which have been played somewhere nearby.

So to avoid reruns, HQ is appealing to the members. We need more tournaments. Demand is especially great for AD&D, TOP SECRET® and MARVEL SUPER HEROES™ game events. As demand for other games grows, we will let you know.

Guidelines for writing tournaments are available from HQ. All you have to do is write to the following address and ask for them. We also provide guidelines for holding conventions.

RPGA
PO BOX 509
Lake Geneva, WI, 53147

Writing tournaments is fun. Just ask almost any author of an RPGA event. It is not financially rewarding, as the network is not in a position where it can pay tournament authors. However, writing a tournament can be very rewarding emotionally when gamers thank you for the good times you provided, and when you watch your event being run at a nearby convention. Also, writing a tournament will net you experience points to help you increase in levels as an RPGA Network Judge.

RPGA Network clubs should consider holding tournament contests. HQ will be happy to judge or provide judges for the contests if the clubs give us enough notice.

Individuals or clubs interested in writing tournaments for the RPGA Network are urged to request the tournament writing guidelines. In addition, before submitting a complete tournament scenario, it is advisable to send a detailed outline of the proposed tournament. That way we can spot any major problems early and save the authors some rewriting time.

Think about it. If you believe you are a capable writer and have enjoyed playing in RPGA events, try writing one. You will probably find that you get more enjoyment out of the Network when you put something into it. And HQ would appreciate it if that something could be a few tournaments.

(Continued from page 10)

Is he a thief? Sure the monk has some thieving abilities (even open locks) but he is only a second rate thief at low levels.

He does have some other abilities, too. (See special abilities subsection below). These skills, however, do not focus the role of the monk. What is a monk to do?

The player should decide what role he wants to play in the group. He should try to design his character to fit this function. If the DM is a kind soul he might make adjustments in hit points and armor class (if a "warrior monk" is wanted).

Editor's Note. With the arrival of Oriental Adventures, *we recommend that you use the monk as presented there, and restrict him to oriental settings where he belongs.*

Weapons

Lances or halberds are powerful weapons for a monk to wield. See page 123 of *Unearthed Arcana* for more details about the pole arms available to the monk.

Obtaining magical protective gloves will strengthen a monk's open hand attacks. A kind DM might even allow +1 or +2 gauntlets.

Special Abilities

Block Missiles: DMs might allow monks to actually catch the missile if the saving throw is exceeded by 10 or more.

Save for No Damage: This is perhaps the most powerful monk ability. A lucky monk player character was once able to trick a foolish (although huge) red dragon into wasting his breath weapons in a vain attempt to roast the monk. Then the rest of the party entered and the dragon was soon subdued.

Take No Damage From A Fall: The "wall" can be a cliff face, a tree trunk, or perhaps even a titan.

Speak With Animals and Speak with Plants: These abilities are powerful because they are continuous. Many wilderness encounters can be avoided by the use of these powers.

Feign Death: This skill can act as a *slow poison,* and it will make a monk hard to locate with infravision.

Immunity to Poison: Monks of 11th or higher level have an advantage over thieves when traps need to be found, removed or activated.

Also see the thief sub section.

RPGA™ Network Tournament Winners List

The following conventions have held official RPGA Network Tournaments. Congratulations to all the winners! This list includes data from several conventions which have not yet been reported in the newszine.

PLEASE NOTE: HQ has not processed many of these results. Processing was delayed in hopes that the player/judge ranking system would first be in place on the computer. The ranking system is still in final test stages, therefore, rather than delay publication any longer, we are printing the results, some may be subject to verification. If there are any corrections or changes once verified, that information will be printed in a future issue.

FALLCON
(Oct. 25, 1986 — Elkhart, Indiana)
AD&D® MASTERS TOURNAMENT

Scenario: Gargoyle! — by Dave Collins and "Skip" Williams

1st Place	2nd Place	3rd Place
Roger Eppich	Kirk Henninge	Nick Cornell
Chris Gunter	Robert Peters	Sheri Peterson
David Peterson	Alan Wilhelm	Adam Velez

OCTOBER FANTASY
(Oct. 25 & 26, 1986 Milwaukee, Wisconsin)
AD&D® MASTERS TOURNAMENT

Scenario: Gargoyle! — by Dave Collins and "Skip" Williams

Tournament Coordinator: Skip Williams

1st Place	2nd Place	3rd Place
Don Bingle	Reynold Baumstark	Dewey Frech
Jim Wade	Linda Bingle	Cheryl McNally

ORIENTAL ADVENTURES TOURNAMENT

Scenario: Revenge — by Robert Farnsworth

1st Place	2nd Place	3rd Place
Todd Laing	Andy Caldwell	Thomas Baxter
John Sunderland	Mike Przytarski	Mark Minz

ROCKCON '86
(Nov. 1 & 2, 1986 — Rockton, Illinois)
AD&D® FEATURE TOURNAMENT

Scenario: Rod of 7 Parts — by Frank Mentzer

Tournament Coordinator: Skip Williams

1st Place	2nd Place	3rd Place
Dewey Frech	Jim Moeller	Karen Downer
Cheryl McNally	Michael Schneider	Angelique Montag

MARVEL SUPER HEROES™ TOURNAMENT

Scenario: Try Out

1st Place	2nd Place	3rd Place
Dewey Frech	Karen Downer	Mike Gawlik
Dave Myhre	Angelique Montag	Jim Moeller

TOP SECRET® TOURNAMENT

Scenario: Environmental Vice II

1st Place	2nd Place	3rd Place
Dewey Frech	Cheryl McNally	Peter Hague

HEXACON '86
(Nov. 22 & 23, 1986 — Greensboro, North Carolina)
Scenario: Ravenloft II — by Tracey and Laura Hickman

1st Place	2nd Place	3rd Place
Chris Gandy	Carl Buehler	Kelly Ledbetter

CONQUEST V
(Nov. 15 & 16, 1986 — Lansing Michigan)
AD&D® OPEN TOURNAMENT

Scenario: Guild War — by Paul Kane

1st Place	2nd Place	3rd Place
Erik Cohoon	Laurel Danalewich	Greg Buell
Garry Hamlin	Gary Ross	Paul McClintock
Thomas McMahon	Randy Starnes	David Peterson
Sheri Peterson	Pat Tovey	Michael Scott Thomas
Malcolm Wood	Jason Wasmiller	John Trombley

PENTAGON II
(Nov. 15, 1986 — Fort Wayne, Indiana)
AD&D® OPEN TOURNAMENT

Scenario: Guild War — by Paul Kane

Tournament Coordinator: Mike Durant

1st Place	2nd Place	3rd Place
Chris Doss	Anthony Nichols	Mark Notestine
Greg Hart	Mark Scott	Linda Smith

UNIVERSE '87
(Jan. 2-4, 1987 — Los Angeles, California)
AD&D® OPEN TOURNAMENT

Scenario: The Long Way Home — by Bruce & Jean Rabe

Tournament Coordinator: Rod Paddock

1st Place	2nd Place	3rd Place
Michael Schwerdtfeger	Bronwyn Mortimer	Don Beavers
Gary Strathearn	Leslie Ostness	Mark Dierking
Michael Strathearn	Anne Sidell	David Francois

WINTER FANTASY '87
(Jan. 3 & 4, 1987 — Lake Geneva Wisconsin)
AD&D® MASTERS TOURNAMENT

Hit Parade — by Jay Tummelson & Lew Wright

Tournament Coordinator: Jay Tummelson

1st Place	2nd Place	3rd Place
Don Bingle	Kathryn Asbury	Michael Asbury
Jay Hove	Dewey Frech	Linda Bingle
Rich Rydberg	James Wade	Cheryl McNally

AD&D® OPEN TOURNAMENT

Haunted Mine — by Penny Petticord and "Skip" Williams

Tournament Coordinator: Skip Williams

1st Place	2nd Place	3rd Place
Andrew Bethke	Bob Atchison	Daryl Behling
Heather Craft	Rich Comber	Daryl Henry
John Hilger	Gil Streiff	Lori Maile
Lee Maile	Steve Sullivan	Jan Ours
Mike Selinker	Steve Thearle	Alan VanZeeland

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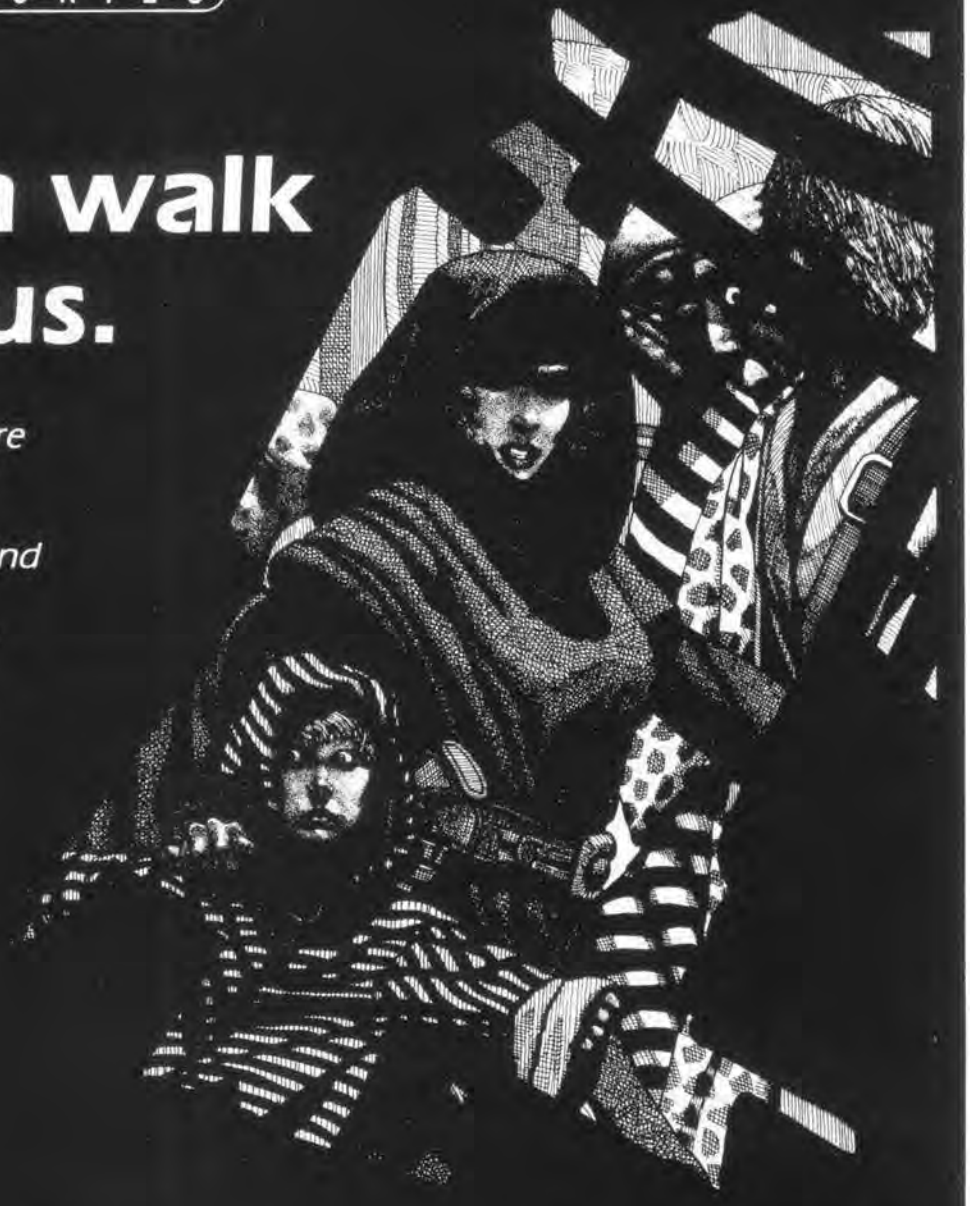

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POL

Classifieds

CANADA: ATTN Scarberians - I would like to form a Role Playing Club in our area. Mainly D&D/AD&D® game oriented but other gamers will be eagerly welcomed. Co-ed groups encouraged! Experience preferred but not required. This may be your opportunity to find new players/GMs or to learn new games. Write: Michael E. Naglick, 226 Morningside Ave., Scarborough, Ontario, M1E 3E1. Phone #: 284-7591.

HELP! Aren't there any female or unsexist male rpg players in Toronto? If you're out there and play D&D® game, Aftermath, Runequest or are willing to teach anything else write to or call: Marijke (Marika) Edmondson 361 Hillsdale Ave. E., Toronto, Ontario M4S 1T9, (419) 489-5298.

CALIFORNIA: Intelligent and loquacious 17-year-old is looking for a pen pal. My main interests are the D&D and AD&D game. Correspondence from as many people possible is greatly welcomed. Contact: Chris Saraga, 6718 Jamieson Avenue, Reseda, CA. 91335.

CALIFORNIA: For Sale: Used modules, boxed ruled sets, hardcover reference books, and other games. I still play the AD&D game, but need to get rid of some supplements. I need to know locations where people buy used D&D game and other game accessories. I live in the southern California area - in Los Angeles County. Contact: Jonathan Romano, 16907 Ave. De Santa Ynez, Pacific Palisades, CA. 90272.

CALIFORNIA: Wanted: Unneeded issues of POLYHEDRON™ Newszine from issue # 1 to 30. Name your price. Rm2 Ron Belcher (USN), USS Brooke FFG-1, FPO S.F., CA. 96661-1459.

CALIFORNIA: DM desires to start a FREE play-by-mail AD&D game. All races and classes allowed up to 12 players, first come first served. Continental US only. Write: Tom Franks, 1468 Edgewood Dr., Redding, CA. 96003.

CALIFORNIA: Players wanted for beginning Warhammer campaign. Also AD&D game, MERP, Call of Cthulhu. Our group plays every other week in the Los Angeles area (average age 30). Novices and women welcome. Call: Anthony at 213-390-2828.

ILLINOIS: Experienced gamer wants pen pals for exchange of ideas and possible PBM game. I play AD&D, Oriental AD&D, GAMMA WORLD, ADV. MARVEL SUPER HEROES games, many others. Contact: James L. Elmore, C Btry, 7/1st FA, 2709 McDonough, Joliet, IL. 60436.

ILLINOIS: Pen Pals Wanted: Would like to correspond about Cthulhu By Gaslight, AD&D game, Oriental Adventures, and Traveller refs. David Jezierski, 3625 S. Marshfield, Chicago, IL. 60609.

INDIANA: I'm setting up a campaign, and need help running politics. I'm considering a PBM game, and I need about 10-15 players. AD&D rules. Any takers? Contact: Aaron Stanton, 4652 N Kenwood Ave., Indianapolis, IN. 46208

KANSAS: A rather bored teenaged gamer looking for anybody in the Wichita area whose interests include D&D or AD&D game. Please contact: Matt Foster, 5229 W 63 St., Wichita, KS. 67215. Or call: (316) 529-1937.

MARYLAND: PEN PAL WANTED: Experienced gamer (10-12 years D&D, AD&D game experience), writer, seeks pen pal(s) for the swapping of war stories and the exchange of ideas. Stamps are cheap, friendships are not. All are welcome, all letters will be answered. Contact: Brian Seitz, P.O. Box 700, Jessup, MD. 20794.

MINNESOTA: 14 year old looking for players of The Revised Recon, Twilight 2000, Fortress America, Axis & Allies and Battletech. Will start mercenary unit if I can find enough players for Battletech. Contact: Chris Ramseyer, 3420 152nd Lane NW, Andover, MN. 55304. (612) 427-6295.

MISSOURI: For Sale: Tons of AD&D books and modules. Most in mint condition. If interested, please contact: John Jacobi, 7 Bel Rae Ct. Apt. G, St. Charles, MO. 63301

MISSOURI: "Confidential" For Your Eyes Only" Administrator seeks candidates for TOP SECRET® PBM willing to risk postage costs. Should you accept this mission write to: CARP C/O M.S. McPherson, 747 Dover Dr., Independence, MO. 64056.

NEW JERSEY: For Sale: Dragonquest, DragonHunt, Toon, Bunnies & Burrows, Indiana Jones Role Playing with IJ1 The Temple of Doom Adventure Pack (No cardboard counters), Titan, Champions, Middle Earth Role Playing, Rescue from the Hive, Most of the AD&D and D&D modules (New and old conditions), and the old DM's Screen. For information call Andy at (201) 494-5417 or (201) 494-8278, or write: Andy Cogswell, 8 Fred Place, Edison, NJ. 08817. Reasonably low prices. Prices are according to condition of item and original price.

NEW JERSEY: "LOST": The female AD&D player. If you know the whereabouts of, or if you are one, please contact Andy Cogswell at: The Dungeon Master's Guild 8 Fred Place, Edison, NJ. 08817. If one of these creatures is found in Middlesex County NJ., please call me at: (201)494-5417 or (201)494-8278. A reward of excellent gaming will be given.

NEW JERSEY: Any D&D or AD&D Groups in Beyer County, who are interested in a 14 year old with 5 years experience, contact: Damon McColgan (201) 652-5302.

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NEW YORK: Fourteen-year-old boy seeks correspondence with teenagers 13-15, girls welcome, too!!! Interests: AD&D game, Amateur Radio, Espionage, Science Fiction/Fantasy. R. J. Snell, Jr., 1463 Ney Ave., Utica, NY. 13502.

NEW YORK: Inventive Gamemaster looking for players to try my style. I'm very creative and have 5 years of experience, but I'm also ready to break in new players to my mainly superhero scenarios. Contact: Brian Doyle, 3424 Know Place, Apt. 2B,: Bronx, NY. 10467. Phone: 212-654-1666.

NEW YORK: Looking for experienced players to form role-playing club. Ages 16 and up preferred. Contact: Steven Hartman, 2597 Mariners Avenue, Wantagh, NY. 11793. Phone: 516-785-6258

OHIO: Anyone interested in PBMing in "Hell"? Well, not really, "Hell". If so, contact: Jeff Young, 883 Champagne, Bowling Green, Ohio. 43402.

OHIO: Desperate DM seeking PCs. Will play any game, but has a preference for TSR® products. Please contact: Douglas M. Burck 1942 Fairfax Ave., Cincinnati, Ohio. 45207. Phone: (513) 751-5611

OHIO: The OHIO GAMING ASSOCIATION, A statewide information network, is forming an RPGA section. SASE for information. OGA, Box 24, Cuyahoga Falls, Ohio. 44222

PENNSYLVANIA: ADVANCED DUNGEONS and DRAGONS® game Players needed to play Friday nights and Saturdays, 14 years or older. Contact Tim Lauchnor Box 56 F Rd #1 East Greenville, PA. 18041. Phone: (215) 679-2922 (after 5:30 PM)

RHODE ISLAND: 16 yr. old player/ DM with 4 yrs. experience seeks players or anyone interested in playing AD&D® in the West Warwick/ Coventry area. Inexperienced welcome, female players preferred. MUST be mature. Contact: Liz Townsend, 96 Harris Ave., West Warwick, RI. 02893.

TEXAS: WARGAMERS WANTED: Interested in meeting and playing with other wargamers in the Houston area. Ancient, Medieval, Fantasy 25mm. 60 or more Miniatures painted and mounted preferred. I am interested in trying different Miniature wargame rules that have to do with Ancient, Medieval and Fantasy wargaming. Contact: Jimmy Nugent, 602 E. Alabama St., Wharton, TX. 77488 (409)532-3976.

UTAH: SPECIAL FOR SALE: Various D&D, AD&D, and Marvel SUPER HEROES™ Modules, in excellent condition. For more information contact: Paul Haynes, P.O. Box 1094, Cedar City, UT. 84720.

WASHINGTON: I want to buy POLYHEDRON™ Newszine issues 9 and 10. Contact: Gerald O. Pollard, P.O. Box 3126, Lynnwood, WA. 98046-3126

WASHINGTON: "Help! I'm dying of boredom! I want — no *need* to join a gaming group. I am really good at AD&D game, but am willing to learn almost anything. I will join any gaming group ages 15 and up in the Olympia/Lacey/Turnwater area. I'm desperate!" Please contact: Peter Young, 813 E Dundee Rd., Olympia, WA. 98502. Phone: 352-3239

WISCONSIN: Looking for gamers interested in joining a gaming group in the SE Wisconsin area. Interested primarily in AD&D or fantasy role playing games. Contact: John Mattioli (642-3119) or Scott Huth (642-3591).

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